

Understanding student serenading (sêr) on the Potchefstroom Campus of the North-West University

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Dissertation submitted in partial fulfillment of the requirements
for the degree *Magister Musicae* in Musicology at the
Potchefstroom Campus of the North-West University

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September 2013



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TO WHOM IT MAY CONCERN

This is to confirm that I assisted Linell E. Vonkeman with the language editing of her MMus thesis, **Understanding student serenading (sêr) on the Potchefstroom Campus of the North-West University**, while she was preparing the manuscript for submission. I went through the entire draft making corrections and suggestions with respect to language usage, and made myself available for consultation as long as was necessary.

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Acknowledgements

- My Lord and Saviour for his grace and the will to do what I love.
- My husband, Hermen, for helping me with the English gaps here and there, and for making every day full of surprises, support, encouragement and love.
- My parents, Danie and Elsabe Botha, for their endless love and lessons (musically and otherwise). There are no words to describe the love and gratitude I feel for you for introducing me to music and, most of all, for being proud of me.
- My in-laws, Hermen Snr and Laetitia Vonkeman, for their love and endless support.
- My sisters, Marike and Janeske.
- Dr Alvin Petersen for introducing me to ethnomusicology.
- Prof. Hetta Potgieter and Dr Liesl van der Merwe, for their encouragement and guidance via emails and *Skype*, without which this study would not have been possible.
- The late Dr Leentie de Lange for showing me how life should be lived.
- Every friend and singer that I have ever shared a stage with in an *a cappella* singing group or choir during my years at the Potchefstroom Campus of the NWU and in Halifax, Nova Scotia. Every rehearsal and performance taught me something profound about *a cappella* singing and I will carry that with me for the rest of my life.
- Every friend and family member who supported and encouraged me.

*But music and singing
Have been my refuge,
And music and singing
Shall be my light.*

*A light of song
Shining strong: Alleluia!
Through darkness, pain and strife, I'll
Sing, Be, Live, See...*

Peace.

Frank Ticheli¹

¹Ticheli, F. 2006. Earth song. Chapel Hill, North Carolina: Hindon.

Abstract

Sêr is an annual event on the Potchefstroom campus, consisting of the various residence singing groups competing for the title of *Sêr* winners. The groups of singers sing a repertoire of medleys and individual songs for a student audience, all dressed in costumes based on a specific theme. The groups spend months preparing for this event and a culture of *Sêr* singers now flourishes on campus, since the tradition turned into a competition in the late 1990s.

This study explores how the *Sêr* culture was formed on the Potchefstroom Campus and how the students understand this culture today. I use Hickerson's (1977), Nettl's (1965) and Jones's (2006) respective definitions of 'folk music ethos' in this investigation, with a review of the body of scholarship on folk music and its elements. *Sêr* as a competition is then explained in more detail and will be discussed in terms of the subculture that it might have become and how the students perceive the *Sêr* phenomenon in its entirety. Internet questionnaires and interviews were used to gather data and various themes were drawn from the answers to form six categories to explore how *Sêr* has become a culture in itself. Amongst the various conclusions and discussions that emerged, the one key aspect of participating in *Sêr* is residence and campus pride, which forges friendships between the singers and strengthens their will to win a place in the top five on campus or even the title of *Sêr* winners. The way in which the *Sêr* participants make music together is an informal way of learning music that can be transferred to music education for students.

Opsomming

Sêr is 'n jaarlikse kultuuraktiwiteit op die Potchefstroom kampus van die Noordwes-Universiteit en bestaan daaruit dat verskeie sanggroepe van koshuise kompeteer om die titel as *Sêr*-wenners van die kampus vir 'n spesifieke jaar. Die sanggroepe, geklee in kostuums wat op 'n tema gebaseer is, sing repertorium van individuele liedere en keurspelle vir 'n studentegehoor en word beoordeel deur 'n paneel van beoordelaars. Hierdie groepe berei maande lank hiervoor voor en 'n kultuur van *Sêr*-sangers floreer deesdae op kampus, veral vandat die tradisie in 'n kompetisie verander het aan die einde van die 1990s.

Hierdie studie fokus op die ontstaan van die *Sêr*-kultuur op die Potchefstroom kampus en hoe hierdie kultuur vandag verstaan word onder die studente. Ek het Hickerson (1977), Nettl (1965) en Jones (2006) se onderskeie definisies van die etos van volksmusiek in my ondersoek gebruik en gee 'n oorsig oor die onderskeie elemente van volksmusiek. *Sêr*, as 'n kompetisie, word in die studie in meer besonderhede verduidelik en in terme van die subkultuur en fenomeen wat dit geword het, bespreek. Internetvraelyste en onderhoude is gebruik in die versameling van navorsingsdata, waarna ses kategorieë geïdentifiseer is uit die temas wat in die navorsing na vore gekom het. Die gevolgtrekkings en besprekings van die navorsingsresultate was onder andere koshuis- en kampustrots wat weer gelei het na die smee van vriendskappe tussen sangers asook die wedywering om 'n plek onder die top vyf koshuise op kampus te behaal. Die behaling van die titel as *Sêr*-wenners is die einddoel. Musiek word vir hierdie kompetisie op 'n informele wyse aangeleer en word sodoende deel van musiekopvoeding vir studente.

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Chapter 1: Introduction and rationale

1.1 Introduction

“A *cappella* is the kind of frenzied subculture that over four years – just like fraternity – might make your name on campus” (Rapkin, 2008:7).

The universities in South Africa have a tradition of collegiate *a cappella* singing which is known among the students as *Serrie*, *Kleinsêr* or *Sêr*,¹ where the sense of competition, commitment and being part of something more than an extracurricular activity is strongly promoted and encouraged. These groups consist of between 10 and 20 singers from residences on each campus, each competing annually in their local *Sêr* competition, with the hope of going through to the national *Sêr* competition.

In the United States the collegiate *a cappella* groups are acknowledged as one of the many ways various well-known actors, singers, song writers, television personalities and politicians, who are the familiar faces of popular culture today, started out. Formed in 1909 as the first collegiate *a cappella* group in the barbershop style that evolved into the current format, Yale University’s *Whiffenpoofs* have gained celebrity status all over the world and is still standing strong today, whereas the groups that followed have had their songs mixed and recorded in the very same studios where Zubin Mehta and the New York Philharmonic recorded Stravinsky’s *Rite of Spring*. At Harvard, the local *a cappella* group known as the *Krokodiloes* earned more than \$300 000 annually singing at events, concerts and any other gig they could find. This is a ground-breaking subculture on so many levels; it is more than being an extracurricular activity and yet the rest of the world seems to be oblivious to how competitive and committed these students are, year after year (Rapkin, 2008:6-8, 12-13, 36). Unlike the United States’ collegiate *a cappella* subculture, the South African student culture does not earn thousands of rands in gigs

1. For the purpose of this investigation the term “*Sêr*” will be used.

every year and has not produced any literature on how *Sêr* contributes to the lives of current students and various student alumni.

In order to understand *Sêr* and the concept of collegiate *a cappella* singing in Potchefstroom, home of the North West University; South Africa, I decided a folk music ethos (as explained by Jones, 2006) was the logical path to follow. I believe that the characteristics of a folk music ethos coincide directly with those of the *Sêr* competition and the culture that has formed around it. It is important to note at this point that even though the characteristics of both concepts coincide, the concepts themselves (*Sêr* and folk music) are not the same and the purpose of this study is not to prove otherwise.

Folk music (Jones, 2006:7-9) genres are part of a tradition to provide an outlet for personal agency and social transformation. Its ethos is that learners should learn music in school the same way it is learned and taught outside of school. Folk musics are also participatory, since the individuals within the culture participate in every phase of music making including writing songs, composing, arranging, performing, recording and editing their own music. This contributes to individual and group identity construction as well as individual and group expression by helping individuals to construct their own identity consonant with that of their peers and to help people express themselves musically through composing, performing and listening to music. Folk musics are understood and accepted by large segments of society; they are technically accessible and socially functional and entertaining, as music is a basic form of human engagement (Jones, 2006:7-9).

Sêr is one of the major events on the South African student culture calendar and has promoted group singing among South Africa's students, especially among Afrikaans-speaking students and universities (Daniel:23²). It is an extracurricular activity in which the participating students are auditioned in their residences every year to form a fresh, new *Sêr* group of 20 members. Two residences (one male and one female) are selected from the participating groups to compete in

² All participants (see Appendix C) in this study have been given pseudonyms. The format (name:#) is to indicate the pseudonym of each participant and the page number in Appendix C where their comments can be found.

the national competition against the winners of the other universities, ultimately to be crowned as the *Sêr* champion (Du Toit, 2009:1). Duchan (2007:494-498) explains that by winning this title, the residence members hope to attract “show-stopping soloists, arrangers and future leaders” the following year, which might ensure success in the next year’s competition.

In the United States of America the term “collegiate *a cappella* singing” is used to describe this tradition – original groups dating back as far as 1859. Universities such as Harvard, Yale and Michigan popularised it. Paparo (2013:22, 27-32) indicates that collegiate *a cappella* singing in the USA, also referred to as “informal settings” (Paparo, 2013:20), holds valuable benefits for formal music educational settings. In South Africa *a cappella* singing among university students has also become a tradition and the term refers to the serenades of male students, singing for the women’s residences (ATKV, 2008). A staff member at the Potchefstroom campus of the North-West University was aware of the *Sêr* tradition from 1970.

We [students of the Potchefstroom campus] wore pyjamas as costumes and we used tree branches as decor ... Around 1985 there was a change [in the tradition] in which the *Sêr* group would walk from residence to residence [to perform] and the judges were hidden in a particular residence but the groups did not know where. The emphasis really fell on the traditional *Sêr* (Hans:1).

Another interviewee adds that at first *Sêr* was not a competition. It was only from the mid-1990s that it became competitive; yet the objective of *Sêr* is not just to win, but to involve students from various backgrounds, cultures and study fields who enjoy performing (Johan:2).

Search engines such as NEXUS, EbscoHost (ERIC & Academic Search Premier), the Internet Public Library (www.ipl.org), JSTOR, ScienceDirect, AlltheWeb, Sabinet and ISI Web of Science were consulted for research on student serenading. In Chapter 2 of her dissertation Kierman (2009) refers to student serenading in community music, but in the context of brass bands in the Western Cape. Van der Sandt (2000) discusses *a cappella* groups, but from the perspective of secular choir compositions. The ethos of communal music is described by Agawu (2007) in the milieu of the Northern Ewe people. I have not been able to trace any scholarly sources dealing with South African student serenading.

There are, however, a number studies on the subject of *Sêr* that address the phenomenon of *a cappella* collegiate singing groups, but within a North American context and the similarities are in essence more prominent than the differences. Rapkin (2008:1-5) writes about “the quest for collegiate *a cappella* glory” in the United States of America, how this developed in the popular culture over the past three decades, and how it became one of the most celebrated pursuits on the college campuses of the USA. Not only was this book a New York Times Bestseller but was adapted into a film, *Pitch Perfect*, directed by Jason Moore and released in October 2012 (IMDb, 2012). Duchan (2007:477-506) describes the vocal emulation and originality in collegiate *a cappella* groups as unique, explaining the characteristics, history, techniques and social motivations of certain singing groups in the USA.

The purpose of this ethnographic study is to understand *Sêr* as expressing a folk music ethos (Jones, 2006) for the *Sêr* participants on the Potchefstroom campus of the North-West University. At this stage in the research *Sêr* will be defined generally as competitive collegiate student *a cappella* singing.

1.2 Research questions

1.2.1 Central question

How can *Sêr* be understood as expressing a folk music ethos (Jones, 2006) on the Potchefstroom campus of the North-West University?

1.2.2 Sub-questions

The following sub-questions from the literature (Jones, 2006; Nettl, 1990) will be used to guide this inquiry:

- How is *Sêr* part of a tradition?
- How is *Sêr* participatory?
- How are individual and group identities constructed through *Sêr*?

- How does individual and group expression take place through *Sêr*?
- How are *Sêr* songs technically accessible?
- What part of society might understand and accept *Sêr* activities?
- What is the goal and function of *Sêr*?

1.3 Research method

This study can be described as a qualitative study in which I investigate the complexity of social interactions and the meanings that the participants attribute to these interactions. Creswell (2013:44) remarks that qualitative research deals with “research problems addressing the meaning individuals or groups ascribe to a social or human problem”, which summarises the scope of this investigation. I assume that knowledge is produced subjectively and that it is therefore necessary to examine “the complex interplay of [my] personal biography, power, status, interactions with participants and the written word” (Marshall & Rossman, 2010:21-22).

Kantorski and Stegman (2006:63-64) describe the characteristics of qualitative research as typically field-work based, having an interpretive focus, entailing thematic analysis and involving small samples of voluntary participants. The qualitative strategy of inquiry for this study is ethnography; this can entail a description of a community or group that focuses on social systems and cultural heritage. The aim of ethnographic research is to describe a culture or way of life from the people’s perspective by making sense of gestures, displays, symbols, songs, sayings, implicit or tacit meanings, and the inherent meanings of each of the above (Nieuwenhuis, 2010:76-77). As the researcher, I enter into the natural setting of the participants for a lengthy period of time, focus on everyday behaviours and identify cultural norms, beliefs, social structures and other cultural patterns.

The worldview of this study is interpretivism (3.2.2), where individuals seek understanding of the world in which they live and work by interpreting what they see, hear and feel. I look for complexity of views and rely as much as possible on the views of the participants. The question

becomes broad and general to allow the participants to construct the meaning of the situation through social interaction (Creswell, 2013:25).

1.4 Data, questionnaires and participants

1.4.1 Data collection

I have been associated with the North-West University since 2007 and have interacted and participated with *Sêr* singers, arrangers, organisers, coaches and leaders since that time. The data-collecting strategy includes unstructured interviews and open-ended questionnaires addressed to the participating students; the data collection was conducted over the internet by use of software designed for application, questioning and data collection. The structured interviews consist of questions that arose from the research sub-questions. The findings and responses will be presented in a narrative style (see 4.4).

1.4.2 Data analysis

I will utilise an internet questionnaire (SurveyMonkey, 2012) and interpret the data to identify interrelated cultural themes that may reflect the overall meaning, objective and use of *Sêr* (Creswell, 2009:185).

As the objective of *Sêr* (see 5.8) is both personal and students are compelled to participate to a certain extent, this activity includes students from all walks of life with different life goals and dreams, but with one objective in mind; to be at the *Sêr* national finals. These students share in the same process, action and interaction. They are located in the same place, or interact on so frequent a basis, that they develop shared patterns of behaviour, beliefs and language. (Creswell, 2013:90). As ethnographer, I am interested in examining these shared patterns (3.3). The objective of the data analysis is to understand and to reflect on the findings (see 5.2-5.7), to ascertain to what extent *Sêr* is representative of the folk music ethos (Jones, 2006).

1.5 Ethics

The participants in this study were asked to participate voluntarily; no individual was forced or persuaded to take part in this study.³ As Cohen *et al.* (2007:318) explain, the use of open-ended questionnaires and unstructured interviews cannot proceed unless the participants have given their informed consent and know that they have the right to withdraw from the study at any time. Furthermore, the participants were also informed that in the event that they felt that the questionnaires were biased, offensive, misleading, misguided, irritating, inconsiderate, impertinent or abstruse; they have the freedom of choice to withdraw from the study (Cohen *et al.*, 2007:318).

1.6 Chapter layout

1.6.1 Chapter 1: Introduction and rationale

This chapter presents the rationale, research questions and motivation behind this study, where the concept of *Sêr* is introduced and explained. The chapter explains the difference between the collegiate *a cappella* groups in the United States and the *Sêr* competition in South Africa, as well as the rationale behind the use of a folk music ethos in order to understand its cultural implications among students. The research questions are presented, each representing a characteristic of the folk music ethos, according to Jones (2006), in order to answer the overall research question, namely “How can *Sêr* be understood as expressing a folk music ethos on the Potchefstroom campus of the North-West University”. The use of data gathered from participants within the *Sêr* competition in the form of questionnaires and interviews is briefly discussed and the ethics regarding the participants and data usage is briefly explained.

³ See Appendix A.

1.6.2 Chapter 2: Review of the body scholarship

Jones (2006), Nettl (1965) and Hickerson (1977) collectively define folk music as having six prominent characteristics in their writings, after which every characteristic is explained within a separate subsection in more detail. The nature of *Sêr* is explained in more detail, including the rules of the local and national competitions, and the implications for the student culture and the subculture it has turned out to be. I also attempt to understand and present the *Sêr* community within South Africa and the NWU, the campus, students, music, compositions, themes and costumes; residences (town residences and campus residences) and the hierarchy within the residences and their *Sêr* groups.

1.6.3 Chapter 3: Research methods: data collection and analysis

The third chapter explains in more depth the characteristics of the research methods used in this study, the interpretivist worldview, using ethnography as the strategy of inquiry and how the researcher is involved in the ethnographic setting of the study (the role of the researcher). Questionnaires, interviews and cultural descriptions, such as photographs, videos and *Sêr* documents, were used for data collection, and the recording procedures used to gather the data in this study are explained. The data analysis and interpretation are presented as a cultural portrait (Creswell, 2013:208) and interpreted accordingly in the fourth chapter. The validity (trustworthiness) of the study and the ethical issues related to the participants in the study are presented and explained.

1.6.4 Chapter 4: Data and interpretation

The concept of a cultural portrait is explained in further detail and the correlation between the cultural portrait and the data is drawn, using the interpretivist worldview. ‘Culture’ is defined in this chapter and the *Sêr* competition is described in terms of the characteristics of culture. The gathered data were interpreted and categorised into six themes, each of which has its own sub-headings and is presented in a narrative style. The chapter ends with a vignette of the night of *Sêr* performance and a conclusion.

1.6.5 Chapter 5: Discussion and conclusion

In this chapter I will provide a summary and a discussion with the relevant body of scholarship to draw a conclusion on how *Sêr* may be seen in terms of a folk music ethos (Jones, 2006). To explain the goal of *Sêr*, I use a poem that was written by Stefan van Zyl (2013) specifically for this study, with my own interpretation of each highlighted component of *Sêr*. The research questions are answered systematically in this chapter and the conclusion of the study as a whole is presented.

Chapter 2: Review of the body of scholarship

2.1 Introduction

In order to understand the ethos of folk music, we need to understand the various characteristics of folk music in more depth. The overall perception of folk music is often mistakenly that it is traditional music in certain cultures, while in others it is understood as music with a certain harmonic structure. In this study Jones's (2006) description of the nature of folk music is used in an attempt to understand *Sêr* as folk music and this chapter presents the individual characteristics of folk music as explained in the literature.

2.2 Defining folk music ethos

The folk music ethos resides at the core of a musical practice that constitutes the genre of 'folk music' and it is on this premise that this study is based (Jones, 2006). Hickerson (1977:107-108) explains folk music as "the musical or poetic aspects of folklore", where folk music itself consists of four characteristics:

- It connects to tradition and remains consistent over time;
- The music or poetry is told or performed from one generation to another generation;
- It survives through individuals or a group of individuals;
- It comes alive during certain events within a group of individuals at certain locations, such as churches, family gatherings and social gatherings (Hickerson, 1977:107-108)

Nettl (1965:13-14) defines folk music as a tradition where music is transmitted orally and never documented. The implication of this is that the particular culture's music and musical practices develop variations on the original, ensuring survival and consistency. Folk music is born in an amateur musician culture, where the performers and listeners rarely have any technical instruction or background (5.6). It is usually associated with various everyday activities, but also entertains and amuses listeners and performers. Folk music also functions as a vehicle of

“musical expression” and is accepted by the people who perform and listen to it in order to keep the tradition alive (5.7).

Music educators use the folk music ethos in order to guide their students into developing musical skills, knowledge and habits, with the prospect of personal agency and advance societal transformation (Jones, 2006:2). In order to understand the folk music ethos, it is important to define each characteristic before attempting to link the concept of *Sêr* with the folk music ethos. However, there are certain problems in defining ‘folk music’ by itself, as Jones (2006:3) points out.

- It is not a universal construct and the validity of defining folk music universally may be questionable.
- Its significance differs in various cultures as some cultures may refer to folk music as music of peasantry, where others may refer to it as urban popular music, and different cultures don’t have any folk music whatsoever.
- The meaning of folk music has changed dramatically throughout the 20th century. A possible reason for this might be the fact that the study of ethnomusicology has changed from a comparative study of folk music, Western music and other musical cultures to a broad study of ethnomusicology from the 1950s onwards.
- Folk music has a tendency to incorporate political construct. For example, the music of the Afrikaner has the connotation of the political setup and rules in the 1950s, when apartheid was synonymous with Afrikaner identity and sense of superiority over other cultures in South Africa (Jones, 2006:3).

Folk music can be described as “functional” rather than aesthetically pleasing, as many cultures refer to their music as being “powerful” when the necessary message is brought across (Nettl, 1965:11-12). Blacking (1973:4) suggests that folk music gives everyone a fair chance of participating, whereas the Western music tradition enables only the virtuoso and technically brilliant musicians to perform before large audiences. He questions this cultural paradigm by suggesting that more people should perform and make music together, as this will form “a musical community” rather than highlighting the musical brilliance of only a chosen few.

2.3 Conceptual framework

2.3.1 Folk music is part of a tradition (Jones, 2006:8)

Tradition is explained by Shils (2006:12) as something transmitted or handed down from past to present, where that ‘something’ is known as a ‘traditum’, i.e. something created, performed or believed in the past. This includes anything that a society of a certain time possesses, like material objects, beliefs, images of persons or events, practices, institutions, buildings and paintings, just to name a few. Traditions are created by human actions, the authors are anonymous and the conception of these traditions is silent (Shils, 2006:12).

Schmitz (2009:172) claims that tradition is a reality that reflects a trans-human source and a meaning that is handed down from one generation to another. The word ‘tradition’ is derived from the Latin word ‘traditio’, which can be translated as ‘to transmit’, ‘to deliver’ or ‘to hand over an object’, by parting with the object and letting someone else acquire or receive it (Congar, 2004:9). “Those who accept a tradition need not call it a tradition; its acceptability might be self-evident to them” (Shils 2006: 13).

Glassie (1995:395-399) states that it should be accepted that a tradition is the created from past elements of the past. Compared to history, tradition can also be revised and it is noted that eventually tradition will exclude more than it includes. It will not fade, even if the change is great, and the new will always be an adaptation of the old, except if the disruption is very great. Tradition is a temporal concept; it is fragmentary, therefore incomplete and is resistant to systematisation and order. “History, culture and the human actor meet in tradition” (Glassie, 1995:409).

Pieper (2010:9-22) identifies six basic elements “out of which the concept of tradition is constructed” and how it is perceived by scholars in “speech and thought”.

- Tradition is handed down from one partner to another in a personal voluntary act. The ‘traditum’ may include knowledge, doctrine, song, skill or a custom, and it is not necessarily handed down from one generation to another, but rather from partners on two different levels, for example, a speaker and a listener. If tradition is handed down from one generation to another, that which is handed down is regarded as a teaching rather than a tradition.
- Although it is received and handed down, it is not always a teaching, just as when someone discovers something brand new and then shares the discovery with someone else, making the discoverer a teacher and the listener a learner. If this is the case, that which is handed down is not tradition.
- Tradition is not always learned consciously and, for that to be true, the current receiver of the *traditum* must accept and receive it, wholeheartedly.
- Tradition is only a tradition when it is taken seriously and those who hold it are convinced that it is true and valid. The receiver must therefore allow himself to receive it and must accept it as it is, without any critical checking.
- Tradition is only conceivable as an act of intelligence, which is why human beings have traditions handed down from one level to another, and animals have teachings. By observing each other and reacting to innate behaviour and tendencies, animals learn how to survive, walk, eat etc., while human beings are capable of accepting something like tradition, while simultaneously doing what we have learned and acquired throughout our lives.
- Tradition is said to be loaned to the receiver, as it has to be handed down from the current receiver to a new receiver over a considerable time span. In other words, tradition does not grow but can be represented in memory after it has been handed down, forgetting nothing but also adding nothing.

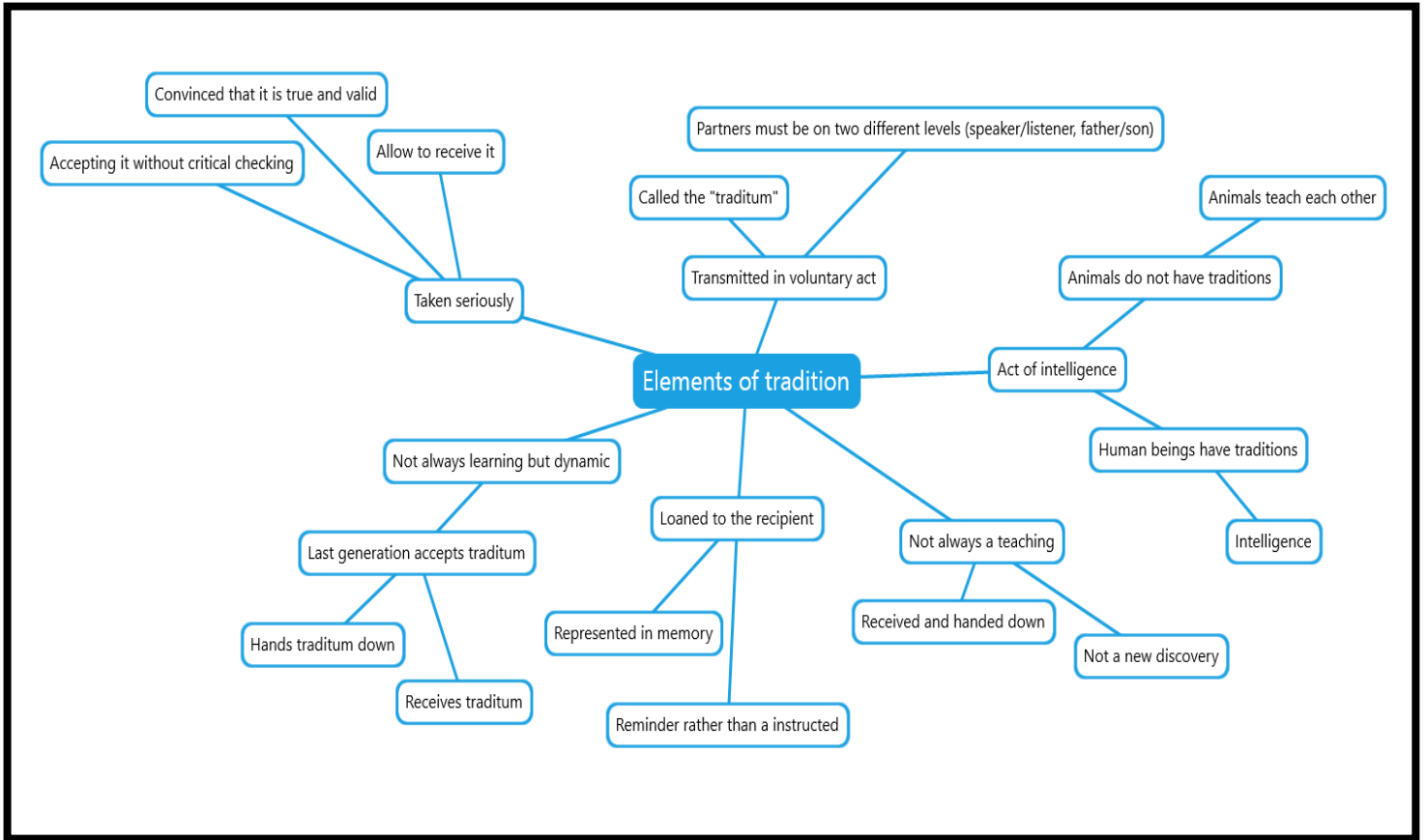


Figure 1: Adaptation of Pieper’s elements of tradition (Pieper, 2010:9-22)

Upon studying the influence of modernity on tradition, Gusfield (1967:352-358) came across a number of misconceptions, one of which is that modernising processes may weaken tradition. Technology has made tradition more easily accessible; for example, the internet has made it easy for us to see how *Sêr* was performed the year before on websites such as *www.youtube.com* (mostly known among students just as ‘YouTube’) and from which the singers can learn song styles, choreography or harmonies.

Another misconception is that traditional societies have always existed in their present form, but in reality are subject to change and had been open to change even before their encounters with Western cultures and influences. *Sêr* has also changed and rearranged itself as various forms of

popular culture have emerged; for example, the television drama *Glee* has influenced students greatly in terms of repertoire, artistic influences, choreography and instrumental use since 2009 (IMDb, 2013).



Picture 1: Fox television's series, *Glee* (Glee images, 2012).

Glassie (1995:409) concludes that tradition can be described in terms of the following characteristics. Tradition is:

- A means of deriving the future from the past;
- A volitional, temporal action;
- Diversely a result of scholarly interest;
- A result of differences among cultures; and
- Identified with products of historical action (4.8).

In terms of music, Campbell (1995:6) accordingly differentiates music as traditional from music as authentic, and explains that traditional music is less influenced by recent cross-cultural components and retains the bulk of its aesthetic essence despite modernisation.

In every tradition musical experiences are created and recreated when the musician can masterfully combine aural and physical skills, intellectually understand and [reveal] personal ingenuity (Campbell, 1990:46).

Abrahams and Foss (1968:6) draw a continuum from folk art to sophisticated art as popular art. Both arts are the body of an artistic creation with a life of its own; both blend individual experiences and traditional form and ultimately serve a transitional function to become popular art. Therefore both arts express community values, both are related to conventional expression, both deal in sentiment and both are understandable to the masses (Abrahams & Foss, 1968:6-10).

2.3.2 Folk music as participatory (Jones, 2006:8-9)

Davidson (2011:66) believes that everyone is musical, as everyone can demonstrate an understanding of their own culture's musical practices as well as demonstrate appropriate manipulations of musical dynamics, tempo, pitch and phrasing in their musical performances or encounters. Therefore everyone embodies a culturally sensitive musicality in one way or another (Davidson, 2011:66). From this, we may say that folk music is participatory, as everyone involved is able to contribute to music collectively. Furthermore, participation fuels the musical experience in itself.

Participation can be described as the act of joining oneself to a larger enterprise (Seade *et al.*, 2006:15). Thram (2012:202) explains how music encourages us to participate and how it is a cultural form of aesthetic expression in most cultures. Not only does musical participation teach others to listen, memorise and participate in music, but it also promotes societal cohesion among the participants (Thram, 2012:202). Paparo (2013:22) identifies the benefits of participating in a musical setting; especially within collegiate *a cappella* singers (see also 5.9). These benefits are:

- Musical growth
- Personal satisfaction
- Friendships formed
- Positive feedback
- Sense of achievement
- Fun and enjoyment.

Paparo's (2013:20) study concludes that by understanding the benefits of participation within an informal music setting, we are able to gather knowledge that might help music educators within the formal music education setting.

Thram (2012:203-204) adds that musical participation occurs through individual energy, as it uses the energy from others to boost the individual participant and this in turn influences other participants, generating an overall energy. This results in an element of 'letting go' and bonding with other participants through the overall group energy, which ensures a rhythmic flow and musical expression, and promotes a loss of self-consciousness and the suppressing of the ego. Furthermore, participation also fosters positive group identity (Thram, 2012:205-207).

In musical practices, participation may be divided into two main performance types, namely participatory performances and presentational performances, as explained by Turino (2008:26-29). Participatory performance is a special type of artistic practice with no artist-audience distinctions and it involves the maximum number of people (Turino, 2008:26). It is a particular field of activity, stylised with sound and motion, and most importantly conceptualised as a heightened social interaction. Successful participatory performances are determined by the level of participation achieved and emotional involvement of the performers. Therefore, the performers' attention is not focused on the final product but rather on the collective experience (Turino, 2008:28-29).

2.3.3 Folk music as individual and group identity construction (Jones, 2006:8-9)

An identity can be described as an implicit theory of oneself (otherwise known as a self-theory), where a cognitive structure is composed of a system of personal constructs, assumptions, beliefs, hypotheses and schemas, all relevant to the self interacting in the world (Berzonsky, 2011:56). An identity is formed through interactions between people, as a process that takes place as people position themselves and as they are positioned in the social world. The process focuses on the personal dimensions of the identity equation and on interrogation of how these connect to the society in which we live (Woodward, 2004:1).

Woodward (2004:7) claims that an identity provides a link between individuals and the world in which they live and is constructed by how the person sees himself/herself and how others see him/her, by internal views, personal experiences and external stimuli, which also ensures that an identity is socially recognised by others and by the particular person. People may have more than one identity, for example, being a mother and a professional, or a parent and a student, which may be classified as multiple (or collective) identities (Woodward, 2004:7). Lastly, one also has an official and non-official identity, constructed by a passport, identity document or visa, on the one hand, and a personal platform, on the other. Constructing an identity is subject to the way that we imagine ourselves to be, how others see us and how we see ourselves without imagining (Woodward, 2004:12-13).

As Ivanic (1998:11) points out, it is problematic to refer to an 'identity', as this opens up the arguments of its other connotations, such as social construction, constraint and terms such as 'subject' and 'subjectivity'. To use the term 'identities' is much better, he claims, as it does imply that most people identify with various identities simultaneously, but the term has the possibility of sounding 'disconcertingly fragmented' (Ivanic, 1998:11). The social construction of identity requires what Ivanic (1998:47) calls 'building materials', which are socially determined

Kroger and Marcia (2011:33-34) propose two criteria for identity formation, namely exploration and commitment. Exploration is the period of re-thinking, sorting through and trying out various roles and life plans, whereas commitment is the degree to which the personal investment is expressed through action or belief. Furthermore, the criteria as mentioned above are assessed in two life areas, namely occupation and ideology, which includes religion and political positions (Kroger & Marcia, 2011:34).

Woodward (2004:6) distinguishes between an identity and a personality by stating that identity requires awareness of the Self, whereas personality describes the qualities that a person may have, for example, being friendly, shy, outgoing etc. Furthermore, identities are subject to 'new communication technologies', for example *Facebook*, *Twitter*, *LinkedIn*, *MySpace*, *YouTube*,

GooglePlus (Google+) and various instant messaging services, as Cerulo (1997:386) makes clear.

A musical identity, on the other hand, is a channel of communication that helps us formulate and express our individual identities. This stems from the idea that music produces deep and profound emotions that are communicated to others as emotions, intentions and meanings. Music is a result of rapid technological developments and is seen as an experience that is more diverse now than ever before. For individuals with special needs, music is a lifeline to human interaction, while to others, not excluding those with special needs, music is used to generate variations of expressiveness (Hargreaves *et al.*, 2002:1).

2.3.4 Folk music as a form of expression (Jones, 2006:9)

Expression of music is the relation between music and emotion; it is part of the aesthetic character of a piece of music and can be described as being transitive (where there is expression, something may be expressed). It is important to note that expression is not to be confused with any accidental relation to the listener and should not be confused with the term ‘association’. Expression in music does not evoke emotion or melancholy, for example, but shows a certain character in the music which is determined by the totality of its features operating together (Scruton, 1983:49-51). “Music is the middle term in an act of emotional communication, and it is by virtue of that role that music acquires its value” (Scruton, 1983:56).

The “expression theory”, as many writers including Budd (1992:121) believe, refers to the moment when the creator of the art work undergoes an experience which he wants to transmit or communicate to others. This experience is an internal phenomenon which the creator must externalise to others, and by expressing it, the experience will hopefully be passed on to the audience. When the expressing is successful, the work becomes valuable and more audiences will be able to undergo the same experience (Budd, 1992:121). Blacking (1969:38) explains that music may produce a state of generalised excitement, but adds that this state has no social or moral value unless it is experienced as confirmation of already existing attitudes.

The composer strives to communicate and to express thought through music but music cannot be expressed anything extra musical if the experience it refers to does not already exist in the mind of the listener, as music communicates nothing to the unprepared and unreceptive mind (Blacking, 1969:38-39).

Davis (2003:4) suggests the expression theory is an ideational theory, where the “experience” that Budd referred to is seen as thoughts, ideas and the communication of these thoughts and ideas.

Kendall and Carterette (1990:130-132) argue that for communication in music expression to take place, there must be three components involved, namely the composer, the performer and the listener. It begins with the intended musical message, recoded from ideation to notation (the composer), from notation to acoustical signal (the performer) and from the signal to ideation again (the listener).

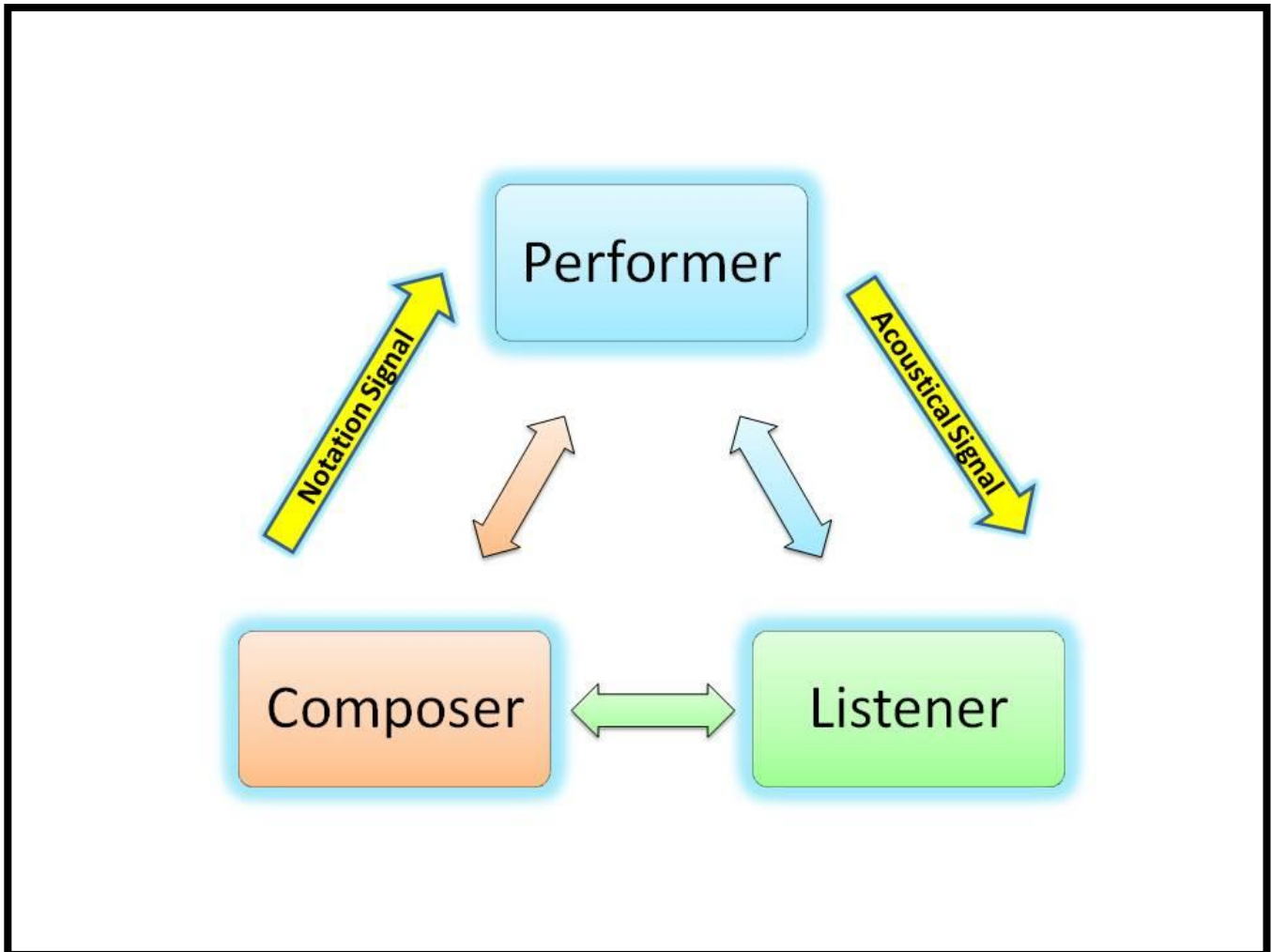


Figure 2: Adaptation of musical communication (Kendall & Carterette, 1990:131-132)

Many musical analysts have suggested that analysing the scores of the music performed will enable the performer and the listener to understand musical expression better (Palmer, 1996:434). Palmer (1996:436) makes it clear that trying to define or explain the performance expression solely in terms of the scores will result in an incomplete approach.

As already established, expression may occur in different forms, including music, singing, television broadcasting and even writing, and other forms of expression include gestures and actions, as well as symbolic forms, such as flags and paintings (Trager & Dickerson, 1999:17-21). According to Budd (1992:121), that which is transmitted includes moods and feelings, which might link back to the idea of emotions being transmitted from the creator to the

audience. The many art forms used for expression refer to states, objects, politics and phenomena, just to name a few (Davies, 1994:6-9).

However, in music expression there is two difficulties present (Scruton, 1983:57-60). The first difficulty is described as music as an expressing state of mind, which might be attributed to the composer's own state of mind. The aspects that are then to be considered include the composer's life, childhood, experiences, upbringing, era etc. All this seems appropriate for consideration in musical expression, but it implies judgements about facts about the composer's life which are, for the most part, irrelevant. The second difficulty is built on the assumption that emotions can be expressed in the absence of representation, which is not the case. Unfortunately music is exactly that: the representation of an experience. The communication of precise emotions require precise representation; therefore emotions cannot be expressed without representation.

Furthermore, Scruton (1983:62-63) lays out five conditions for representation in music, which he sees as a phenomenon (5.5):

- I. Understanding a work of art occurs when some awareness is gathered of what is represented;
- II. Representation requires a medium and a subject;
- III. It also requires an understanding of the subject;
- IV. It must express the thoughts of the subject and the understanding about the subject;
- V. Representation must be convincing life-like report.

2.3.5 Folk music as understood and accepted by a large segment of the population (Jones, 2006:9)

Folk music is formed by a community of people and more specifically, a musical community. Shelemay (2011:353) explains that a musical community is impossible to define, as communities are often imagined, constructed, reconstructed and are liable to ongoing human relations. Shelemay (2011:364-365) attempts a definition of a musical community by stating that a musical community is:

- Collectively constructed through and sustained by musical processes or performances;

- Socially constructed by music;
- Set in an imaginary or virtual setting;
- Not required to present conventional structural elements.

Folk music involves all people, but is also accepted and understood by everyone who feels a sense of belonging in the culture they find themselves (4.4). Because folk music is a tradition that is transmitted from one generation to the next through singing and teaching to younger generations, it is accepted from a very early age (Nettl, 1965:2-3).

Blacking (1969:36-37) is of the opinion that music is “humanly organized sound”, arranged in “socially accepted patterns”. Thus music is incapable of existing without a social context and without the input of the human beings within a group context. The context in which music is produced gives meaning to the musical elements it consists of. When music is described as “socially accepted patterns”, there is no need to understand music as being socially accepted in any better way, as music in itself is by definition a socially accepted pastime (Blacking, 1973:32, 41). “Because music is humanly organized sound, it expresses aspects of the experience of individuals in society” (Blacking, 1973:89).

2.3.6 Folk music is technically accessible (Jones, 2006:9)

Nettl (1965:15) suggests that folk music should be examined in two ways, namely the music’s structure and aesthetic value as well as the music within its context of social identity, culture and circumstances. It is important to note that music is “technically accessible”⁴ in the Western point of view but that should be reconsidered within a specific cultural context.

The aspirations that lie behind the learning of music and music instruments are influenced by the musicians’ personal perception of comprehension, importance of the activity, their own motivation (“intrinsic”) and external motivations (“extrinsic”) (Ivaldi, 2011:208-209).

⁴ Understood as music being easy to learn, understood and transmitted to others, no matter what age, gender, competency or background.

Furthermore the motivation for music learning is influenced by four fields⁵, as presented by the “six fields of influences and opportunity” (5.3, 5.6) of learning music (Pitts, 2012:12-13):

- Home and family: Activities, attitudes towards learning and instruments available;
- Education and learning environment: Extracurricular music activities, institution’s attitude towards music learning and resources;
- Self-motivation and self-taught instrumental skills: Playing guitar in free time and learning music by ear or through music scores. Merriam and Cafferella (1991:54-55) explain that this context of learning is often a wonderful learning experience and very popular among adults and students;
- Social: Concert attending group of friends, listening to music and local music performance opportunities.

Folk music is taught, motivated and embedded in the same four contexts as discussed, although Cain (2013:76) explains that “in informal situations, learning occurs as a by-product of participating in music-making”. This ensures that the individuals within the specific context will follow in the footsteps of their peers, family members and predecessors in the preceding year groups. To say that the particular student of music is either gifted or talented within the context of folk music is very problematic, as it would imply that the student is internally motivated to be musically accepting and understanding. This view often overlooks the notion that such skills and comprehension of music is based on the ability to learn certain musical “skills and interests” (Pitts, 2012:15-16). I once again draw the reader’s attention to Blacking’s (1973:30) notion that music can never exist independently from its social context; therefore the motivation to learn music and a specific music style is dependent on the individual’s surroundings and not technical in the conventional, Western sense.

⁵ “Fields” may also be understood as “contexts”.

2.4 Brief history of the collegiate *a cappella* groups in the United States of America

The first collegiate *a cappella* group originated from Harvard and started performing in 1858 in the glee club tradition, with the University of Michigan starting in 1859. In 1909 Yale University introduced the *Whiffenpoofs* and it was in 1912 when Harvard introduced its first collegiate *a cappella* group, first performing in barbershop style which later evolved into the current form. These groups were all inspired by other amateur and commercial vocal genres, like barbershop quartets and street corner doo-wop groups (Duchan, 2007:479-480).

In the 1930s and 1940s the glee clubs at Rensselaer expanded from less than 20 members to 80 members, while in the 1950s the groups got to tour and perform all over the country (RPI, 2001). Artists such as Billy Joel in 1983 (with the song “For the longest time”) and Bobby McFerrin in 1988 (“Don’t worry, be happy”) inspired collegiate *a cappella* groups to perform this kind of music. In 2005 the number of collegiate *a cappella* groups multiplied to over 700 groups in the USA alone (Duchan, 2007:479-482).

The groups consisted of about sixteen members, either all women or all men, or mixed, with a repertoire of mostly popular music of the time and they strove to emulate most of what the original song sounds like, which is known as “covers” (Duchan, 2007:477-478). The closer the vocal emulation (use of percussive sounds or specific instrument sound) of the groups to the original song, the more successful the performance of the group was regarded to be (Duchan, 2007:483). In 1990 the first Contemporary A Cappella Society of America (CASA) was created by Deke Sharon, a man who is known to be the “father of contemporary *a cappella*”. The society released the first collegiate newsletter (CAN), complete with collegiate *a cappella* album reviews and advertisements for the group’s gigs (Rapkin, 2008:79).

The thing about college *a cappella* is that it exists in this incredible space: college... With *a cappella* – a great tradition one can both step and blend in entirely – one can both step out and blend in entirely (Rapkin, 2008:270).

In 1993 the Recorded *a cappella* Review Board (RARB) was established and has reviewed 1 183 albums of *a cappella* groups since 1994 (RARB, 2013). As of March 2013, the number of results on a *YouTube* search for the phrase “*a cappella*” was 1 200 000, of which 597 000 results are “*a cappella* groups”. These groups include collegiate groups, small choirs and internationally recognised *a cappella* groups such as *Rajaton* (originally from Finland). As *a cappella* singing is a phenomenon that has taken flight over the past few years in the USA, it is important to explain to other singers around the world what it means to be a *Sêr* performer, arranger and organiser in South Africa and how the phenomenon has stimulated social motivations of all kinds (4.6).

2.5 Nature of *Sêr* in South Africa

Sêr can be understood as a campus tradition of collegiate *a cappella* singing groups, participating in a local and ultimately national competition. Each group expresses themselves musically by arranging and performing contemporary, classical and original songs at an amateur level (technically accessible), with the goal to entertain their fellow students, lecturers, other members of the university community and prospective high school students (understood and accepted by other segments of society). By competing and/or winning the competition, they construct individual and group identities among their fellow students from both their local campus and other campuses in South Africa, which might portray a socially acceptable status to prospective high school students and therefore ensure a successful venture for the next year’s group as well as the particular campus.

According to the North-West University Student Council *Sêr* Competition Rules (see Appendix B, p. 1), the competition is divided into two categories, namely “Men” and “Women”, each category performing at a separate preliminary round, after which the campus final (five of each category) will perform together. The group must consist of a minimum of ten members and a maximum of 20 members, each of which must have been in their residence for a minimum of six months and may include *ad hoc* members. The members must have valid student numbers and must be affiliated with the university and a residence (either town or campus residence) at the time of the competition. The use of instruments is encouraged, especially if the instruments

are acoustic and easy to carry on and off stage during the performance, which implies no pianos. The songs can be in any language, as long as one song is sung in Afrikaans (Appendix B, p. 1).

The university strongly advises the students against any explicit language, choreography, clothing or any form of potential danger (like open flames) during the performance. Props are allowed only if they contribute to the music and movements. The repertoire must be a maximum of seventeen minutes long and must include four bars of an assigned song (assigned by the student council) and one original composition, written especially for the particular year, group and theme. All music, lyrics and choreography should be taught to the group, as none of it will be provided by the Student Council or anyone else affiliated with the Council. The final marks as allocated by the judges will consist of 20% for entertainment and 80% musicality, which includes diction, intonation, dynamics, balance and harmonies (Appendix B, pp. 1-2).

The winning residences will then go through to the final round, which is known as the national final. This is a great opportunity for the campus winners to travel together as a group to the destination campus of the finals, either by bus, airplane or train, and to interact with various other residence *Sêr* groups of the same calibre. This mini-vacation takes place during the academic semester and the winners miss about a week of academic responsibilities, which some might perceive as being a nice thing to do once in a while. No matter how academically strong these students are, the sense of pride in their residence name and in the show they have produced in seven months of hard work is what keeps this competition and the student culture alive.

For the audience to fully respond to the *Sêr* performers and enjoy the jokes and gestures in the *Sêr* performances, they should have at least one of the following characteristics.⁶ The audience or an individual audience member must:

- Be South African or must have lived in South Africa for most of their lives to understand the culture and the thinking of their fellow South Africans;

⁶ See 4.3 and Appendix B.

- Be a student or lecturer or staff member on the Potchefstroom campus of the North West University, as this makes it easier to understand the phenomenon that is *Sêr*;
- Be interested in national and international news to understand the references to recent happenings and must be able to understand popular culture in order to recognise the songs that are sung as well as the occasional references to artists, films and actors.

2.6 Conclusion

Folk music is part of a tradition, is transmitted from one generation to the next, has anonymous authors and is acceptable by everyone involved. The tradition includes anything from music to knowledge and gestures, and is made easily accessible by modern technology and other modernities. The construction of identity within a group or individually is part of the function of folk music. The interaction between people, how people view themselves and others, one's occupation and social circumstances help construct identity, whereas musical identity is constructed through expressing oneself through the music.

Folk music is participatory in listening to and singing the music. Musical participation entails the transmission of individual energy from one singer to another and thus having a cyclic effect. The benefits of musical participation are immense and is one of the reasons why collegiate *a cappella* groups spend so many hours perfecting their craft (Paparo, 2013:22, 27-32).

Music is by definition an expressive medium and is therefore the ideal way of expressing emotions, ideas and opinions. Folk music is technically accessible, especially when the environment of the participant is conditioned accordingly.

The first recorded *a cappella* groups⁷ in the history of collegiate *a cappella* in the USA started in 1909 and grew immensely since then. Most major universities in the USA have created groups that sing together every year and either perform for others in their community or compete in competitions. The various institutions and societies set up for *a cappella* singing

⁷ Yale University's *Whiffenpoofs*.

have materialised, from newsletters to album reviews and the internet data base of everything *a cappella* has grown immensely since the internet was freely available.

According to the literature and the basic definition of *Sêr*, it can be defined as a traditional institution in which students participate annually to express themselves, form coherent identities with their fellow singers, and where the audience and the community around these students understand it as a tradition, amongst other things. The rules and regulations of the *Sêr* competition are strictly followed to the finest detail, in order to have the greatest chance of winning the competition. The competition is planned and organised by students, for students with the ATKV (Afrikaans Language and Culture Federation) as the governing and organising body of the national competition.

Chapter 3 Research methods

3.1 Introduction

Explaining the method of research means that the reader can easily grasp how the study was conducted. The research design is based on, amongst other things, the research problem and is important as it determines how the research will be conducted. The method of data collection outlines the various sources of data that were used for this study, whereas the data analysis explains the manner in which the data were analysed and may suggest how they will be interpreted in Chapter 4 of this study. The ethical considerations of this study address every step in the research process and are linked to the design of the study (Creswell, 2013:56). Establishing the trustworthiness of the data supports its relevance.

In this chapter the questions regarding the research design, the data collection, analysis, interpretation, ethical considerations and trustworthiness of this study will be answered and explained.

3.2 The characteristics of qualitative research

Creswell (2009:3-4) explains the three major types of research design, known as qualitative research, quantitative research and mixed methods. In qualitative research ethnography is quite common, especially when ‘the lens of culture’ (4.3) is used to understand what is studied (Merriam, 2009:29). It is important in this study to understand the meaning of the participants’⁸ experience and what they might take away from it. Therefore this study will be adopt a qualitative research design.

⁸ The use of the word ‘participants’ instead of ‘subjects’ and personal pronouns such as ‘I’ and ‘me’ for them stem from Merriam’s (2009:5) perspective, where qualitative I’s ‘uncover the meaning of a phenomenon for those involved’ and the researcher is interested in how people react, interpret, construct and attribute the meaning of their experiences.

The main objective of this study is to understand *Sêr* as a tradition, as participatory and technically accessible, as a tool of identity construction, as means of individual and group expression, and a socially accepted venture; these concepts being the characteristics of folk music ethos. Therefore the participants were interviewed in their natural setting while carrying on with their everyday lives, while I⁹ investigated everything there is to learn about their lives and the underlying meaning of their gestures, expressions and practices (Leedy & Ormrod, 2005:133).

Creswell (2009:5-8) identifies three components of the research design, namely the philosophical worldviews, strategy of inquiry and research methods. The philosophical worldviews are the basic set of beliefs that guide action; they indicate my general orientation to the world and the nature of the research. This study is built upon an interpretivist worldview, where both the participant and me (the researcher) tries to make sense of his surroundings by forming his own meanings, interpretations and opinions about his experiences (Rubin & Babbie, 2010:37).

The strategy of inquiry is the type of strategy which provides the specific direction of procedures in a research design (Creswell, 2009:11). This study is built on an ethnographic strategy, where I spend a lengthy period of time in the natural setting of the participants in order to understand their everyday behaviours, beliefs, norms, cultural patterns and structures (Leedy & Ormrod, 2005:137).

3.2.1 Qualitative research

Qualitative researchers are intrigued by the complexities of social interactions in everyday life and are interested in the meanings that the participants themselves attribute to these interactions;

⁹ The use of the word ‘participants’ instead of ‘subjects’ and personal pronouns like ‘I’ and ‘me’ stem from Merriam’s (2009:5) perspective, where qualitative researchers ‘uncover the meaning of a phenomenon of those involved’ and the researcher is interested in how people react, interpret, construct and attribute the meaning of their experiences. See 3.4. It does seem a bit strange to repeat the previous footnote *almost* exactly - rather reformulate slightly to make specific but separate points about the participants and the researcher? Or make both points in one footnote?

they do so by working through their own interpretations as well as those of others (Marshall & Rossman, 2010:2). Merriam (2009:13) defines qualitative research as an umbrella term covering an array of interpretive techniques which seek to describe, to understand a coded phenomenon, action or term, to translate the phenomenon for the reader, and to come to terms with the meaning but not the frequency of a naturally occurring phenomenon in the social world. Researchers use rough materials collected from the world they study, which include field notes, documents, transcriptions of interviews and interactions as well as artefacts (Freeman *et al.*, 2007:27).

Kantorski and Stegman (2006:63-65) describe the characteristics of qualitative research as being mostly field based, with a focus of interpretation, undertaking an analysis and using small samples of voluntary participants. In terms of music education, Kantorski and Stegman (2006:65) note that qualitative research can be used to identify possible research trends and to reveal possible problems or shortcomings.

Researchers practising within the qualitative design tend to rely on “complex reasoning that moves dialectically between deduction and induction”, but also “remain sensitive to their own biographies or social identity and how they shape the study”. Furthermore, qualitative researchers assume that knowledge is not objective truth but is interpreted “subjectively” (Marshall & Rossman, 2010:2-3, 21).

Qualitative research is a situated activity that locates the observer in the world ... [it] consists of a set of interpretive, material practices that make the world visible ... [it] involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study people in their natural settings, attempting to make sense of or interpret phenomena in terms of meaning people bring to them (Denzin & Lincoln, 2013:7).

Qualitative research is conducted with specific attention to thorough description of design and methods in reports, adequate demonstration of the relationship of claims to data and thoughtful consideration. The foundation of my understanding is describing, interpreting, predicting and explaining the gathered data. The evidence should be unchanging and systematic within the

realm of an interpretive worldview, generalising the context, environment and circumstances which the participants may find themselves in (Freeman *et al.*, 2007:27-28).

Qualitative research is most suitable for an investigation of the *Sêr* phenomenon, as the study has to be both field based and interpreted simultaneously in order to understand the social motivations, lifestyle and culture behind *Sêr*. The use of organisational documentation, photographs, interviews and questionnaires is merely to understand the data and then interpret them to derive findings, which then have to be coded, analysed and organised into themes.

The students and the circumstances in which the *Sêr* phenomenon has taken place for so many years provide rich material with respect to social motivations, complex social interactions and musical experiences that are key to understanding the music educational value of this practice. The opinions of the students about these motivations, interactions and experiences can only be gathered, understood and portrayed in the qualitative fashion.

3.2.2 Worldview: interpretivism

This study is presented in an interpretivist worldview. Mölder (2010:1) defines interpretivism as the “mental properties built up by a matter of interpretation”. It may also be understood as the knowledge built up from humanity’s practices, exchanging of views and thoughts, and conveyed from person to person within a “social context” (Klenke, 2008:22-23). Crotty (1998:66-67) explains that interpretivism is the human race’s attempt to make sense of its existence and of the circumstances that human beings might find themselves in.

The views of the interpretivist are summarised by Klenke (2008:22-24) as understanding the various circumstances in which a person may find himself in terms of a number of viewpoints and not just as one specific viewpoint; using man-made forms of communication such as language, semiotics and understanding to develop a broad idea of the current circumstances; and developing ongoing subjective knowledge by interpreting the meaning of the given knowledge. Furthermore, the interpreter compares everything newly learned or experienced phenomenon with previous experiences and interpretations whilst trying to conduct an “analysis” of what he experienced (Klenke, 2008:23-24).

Rubin and Babbie (2010:37) highlight four components in the interpretivist worldview that are needed to study an interpretivist phenomenon or context. These components include:

- Observations
- Questionnaires
- Participants' own opinions (interviews)
- A description of the context of the study.

The study of *Sêr* is undertaken within an interpretivist framework because the idea of *Sêr* is perceived differently by everyone involved. It is from these different interpretations and opinions that the ethos of *Sêr* can be established as being part of a folk music ethos or not. Whether it is folk music in the student culture on the Potchefstroom campus of the North-West University is to some extent irrelevant, as it is establishing the basic nature of *Sêr* that makes the annual competition as important as it is for many students. By gathering their opinions, observing the students while rehearsing and talking to various *Sêr* alumni, the camaraderie among *Sêr* singers will also be understood better.

3.3 Strategy of inquiry: ethnography

Merriam (2009:27) defines “ethnography” as a research process and research product, where the researcher focuses on human society and culture by examining the “beliefs, values and attitudes that structure the behaviour patterns of a specific group of people”. Nieuwenhuis (2010:76-77) adds that the act of ethnographic research entails trying to understand the underlying meanings in everything that the particular culture does, says or sings about. The word is derived from the two Greek words “ethos” and “graphein”, which can be translated as ‘people’ and ‘to write’ respectively, which gives ethnography its meaning of “writing about people” (Nieuwenhuis, 2010:76).

The focus, the unit of analysis and the data analysis strategy of ethnography is to describe and interpret “a culture-sharing group”, whereas the forms of data collection are interviews and observations (Creswell, 2013:104-105). As the goal of the study is to understand *Sêr* in terms of folk music ethos, the culture of *Sêr* should be described and interpreted using interviews, questionnaires and sharing themes in order to achieve this goal.

The method of conducting ethnographic research is by means of site-based fieldwork, which entails the following steps (Leedy & Ormrod, 2005:137-138):

- It is important to gain access to the specific site to be able to ask the appropriate questions and obtain the answers the researcher was searching for;
- Identify a gatekeeper who can help answer the basic questions, a guide who will provide a trustworthy entry into the site;
- Get informed consent from a gatekeeper to enter the site;
- Identify the key informants, who will be able to answer most of the researcher’s questions;
- Establish a participant-observer perspective, where I become an interviewer, listener and participant;
- Gather field notes, recordings (audio and visual), conversations, dialogues, maps etc.;
- Gather artefacts and any other records, such as accounting ledgers, journals, lesson plans, rules, objectives etc. (Appendix B).

In order to understand *Sêr* in terms of a folk music ethos (Jones, 2006), I observed three *Sêr* groups closely between 2007 and 2010, and participated in a *Sêr* group and in the competition for six months. Bresler (1995:9-10) differentiates between ethnography and music education, but points out that the two disciplines may be used in conjunction with each other. Ethnographers make sense of their surroundings by keeping the context and circumstances of the phenomenon in mind, while educators are in continuous pursuit of improving the practice of teaching (Bresler, 1995:9-10). The *Sêr* competition is employed as an educational tool by introducing students to the elements of music and educating them musically as well as socially. In order to improve the

practice of teaching, it is important to understand the people being studied within their everyday context, hence the use of ethnography in this study.

3.4 Role of the researcher

The *Sêr* competition is an indication of how culturally and musically aware most of the students of the Potchefstroom campus are and how they strive to achieve musical satisfaction but also enhance the quality of performance (4.6, 4.9, 5.3, 5.6). This subsection is the description of my years in the *Sêr* group and as the occasional *Sêr* coach and assistant to other coaches.

It was in 2006 as a Grade 12 learner in Potchefstroom that I was introduced to the *Sêr* performances and I remember clearly how the students used to dress up in the funniest, colourful costumes, went on stage and performed in front of a thousand screaming students, fans and fellow residents. I distinctly remember that I wanted to be part of this venture as soon as I set foot on the Potchefstroom campus and immediately joined a town residence in order to sing in their *Sêr* group (4.7).

The main idea of a town residence is to bring off-campus students together to participate in events and activities similar to those of campus residences. These include debating competitions, theatre productions, sports events, first-year student activities at the beginning of the academic year and the *Ser* competition.

The following year I realised that such ventures were a lost dream for me, because not only was my schedule already full with choir practice, socialising and academic work, but it turned out that the town residence I joined had already chosen their *Sêr* singers for that year, before I could enquire about it. This did not bother me much at the time, as the next year I joined a friend of mine to help out with the coaching of a male campus residence *Sêr* group from February to June. Not only did I make a lot of good friends, but also learned a lot about the social dynamics, levels of authority and rules within a campus residence, which is something I never got to experience myself.

In 2010 I finally decided to join a different female town residence group for the sole purpose of competing in the *Sêr* competition. Even though the group of singers had already formed friendships and bonds during the previous years of competition, I found it relatively easy to become part of the group. The coach, the organiser and house committee members were all around my age and we were all already friends and acquaintances from previous occasions. This made for a smooth entry into the *Sêr* culture. For the purpose of this study I will refer to this residence as Residence A.¹⁰

Residence A was one of the most successful groups among town and campus residences in the past competitions and the members had great discipline and a great vision for the competition, which was quite contagious. The *Sêr* group would rehearse in the evenings from February to July for a minimum of two hours at a time two to three times a week, regardless of academic responsibilities or personal struggles. The rehearsals consisted of learning the songs, training the younger singers and newcomers, and forming a stronger bond with each other in every rehearsal.

Over the past six years I have been in contact with *Sêr* singers as well as coaches, organisers and arrangers, which has given me clear perspectives from various angles. After the six years I spent in the student culture of Potchefstroom, I immigrated to Canada (Figure 3). This change of context might be considered as a field issue, as the implication would be that I would no longer be in the context of *Sêr* while writing this essay.

Besides the experience and ethnographic data gathered as a participant-observer, I used a vast collection of videos available on the internet on *Sêr* performances of groups all over the country, which gave me the resources to observe and watch the performances. The videos are only extra resources in addition to the data collected through interviews and questionnaires, and turned the move from my being in the South African student culture to living in another country into an advantage. Being in the field for a long time and then leaving the field gave me a chance to view

¹⁰ Not the same as referred to in Appendices C and D.

the studied culture objectively, almost as an outsider, even though I was aware of the main characteristics of the culture being studied.

3.5 Data collection and recording procedures

In ethnographic research qualitative data-collection techniques apply, which include a naturalistic approach in which I try to understand the phenomenon in context and in real-life situations, and where my role as the researcher remains subjective and ever changing, depending on the circumstances (Nieuwenhuis, 2010:78-80). The research methods used in this study are based on the forms of data collection for ethnography (Creswell, 2009:15) within the qualitative research design, including open-ended internet questionnaires, structured interviews and the interpretation of themes or patterns. I used interviews, questionnaires and the interpretation of certain patterns to understand *Sêr* in terms of a folk music ethos (Jones, 2006).

The data-collection approach used in this ethnographic study may be summarised with reference to Nieuwenhuis's (2010:82-85) data-collecting techniques, which include documents and interviews. The documents may include company reports, published or unpublished documentation, agendas, letters, emails or newspaper articles. In this study the documents were retrieved with the permission of the ATKV (Afrikaans Language and Culture Federation) (ATKV, 2008), as this organisation is responsible for the annual national *Sêr* competition. The documents include application forms, annual reports, stage design graphics, judges' criteria and other organisational documents.

Observation in research may be one of four types, namely a complete observer (observing from a distance as an outsider), observer as a participant (uninvolved, where the focus falls on me), participant as an observer (observing as an insider) and complete participant (where I am completely immersed). In this study I am a participant observer as I took part in the competition for one year, acted as a coach on various occasions and observed the *Sêr* competition for more than five consecutive years.

An interview can be conducted in three ways: open-ended, semi-structured and structured interviews. The open-ended interviews are conversations which explore the views, ideas, beliefs and attitudes of interviewees and are conducted with a large number of participants. An open-ended interview contains a set of predetermined questions in order to get a side-tracked conversation back on track. In this study I used a set of predetermined questions in the form of an electronic questionnaire, which the participants could access from their email accounts and Facebook pages. The responses are then collected and used to construct a research report, discussed under the next heading.

The questionnaires were sent to current students and alumni of the NWU's Potchefstroom campus, which were selected according to Creswell's (2013:154-155) "purposeful sampling strategy". As an ethnographer in this study, I sampled the participants of this study by means of their demographic, current or past involvement in *Sêr* and willingness to participate. The raw data of these questionnaires can be found in Appendix B.

3.6 Data analysis and interpretation

Creswell (2013:208) suggests that a cultural portrait (Figure 3) may be sketched and formed through ethnography in several ways: by presenting the theoretical lens through which the study will be viewed; a description of the culture that is being studied; and an analysis of the themes and patterns. In addition, the field issues that may arise and the interpretation of the themes and gathered data must be presented. In this Chapter 4 I will attempt to explain each aspect of the cultural portrait individually and as separate subsections to explain the elements of data analysis and interpretation used in this ethnographic study.

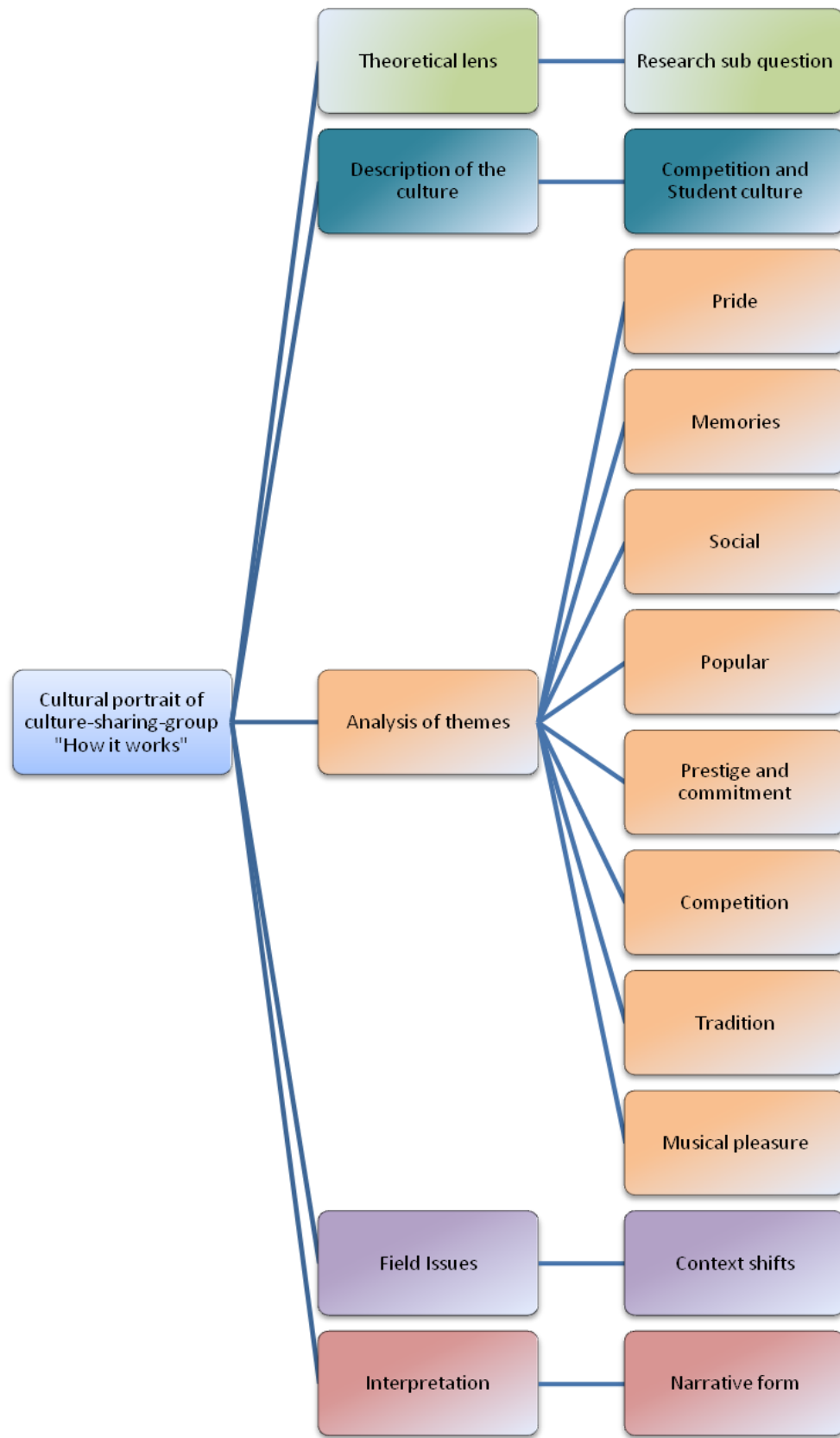


Figure 3: Adaptation of Creswell’s “Template for coding ethnography” (2013:208)

3.7 Validity

In order for a study to be trustworthy and reliable a method known as triangulation is used, where various sources and methods are tested against one another. To achieve this the researcher should be in the field for a significant amount of time, gather information from various sources, collect documents, consider theories and use different methods (Creswell, 2013:244-251). Not only was I in the field and on or around the Potchefstroom campus for a total of up to six years, but the time spent within the *Sêr* environment (singing in the *Sêr* group, coaching and helping other coaches) was about three years. This meant that I not only worked closely with *Sêr* members and coaches, but also spent time with these individuals within a social context, mutually developing our trust in one another and enhancing my insight into their work.

The research participants were frequent participants in the *Sêr* competition for a significant amount of time and therefore excellent sources in methods such as interviews and questionnaires, and helpful in my search for the desired documentation. The documents used in this study are the official rules for *Sêr* as compiled by the Potchefstroom campus Student Council and the final *Sêr* rules and regulations of the ATKV. These documents helped me in forming an overall idea of the scope of *Sêr* and what is expected of each person involved.

3.8 Ethics

The ethical considerations are the “right and wrong” of this study, and cover the norms, standards, questions and philosophical inquiry that may arise from the study (Madison, 2005:80). Creswell (2009:89-90) discusses ethics in data collection as being areas where the researcher should tread softly. I should consider the fact that the participants might be minors, mentally incompetent or victims of some sort, and should therefore have the participants’ permission to proceed with interviewing or participating in any questionnaires. In order for the participants to be informed, I communicated the necessary information to them with no jargon and without any technical explanations (Sieber, 1992:26).

The first question on the survey as posted on SurveyMonkey (2012) clearly states the goals of the study and provides the participant with any necessary information. The participant is then given a space to fill in their initials and surname as indicating their consent to participate in the study. The following image (Picture 2) is a cropped image of the questionnaire given to the participants.

The screenshot shows a survey interface with a dark blue header containing the title "Ser as folk music ethos" and a button labeled "Exit this survey". The main content area is white and contains the following text:

***1. Hi there my fellow Puk and Ser member!**

Thank you for deciding to participate in this study. As explained in the email, this survey starts off with a space for your name, which acts as your signature. Your signature is important for the truthfulness of the survey and your signature authorizes me to use only your answers and opinions to support my research thus far.

There are no risks associated with your participation in this survey and your name will not be published in or associated with this project whatsoever. Any opinions or answers that are quoted directly or indirectly, in this project will remain anonymous. Furthermore, this also implies that no residence names or property will be in any danger whatsoever. The only person that will see your name is me, Linell Vonkeman, the researcher.

Again, I would like to thank you kindly for your help and willingness. Please do not hesitate to contact me if you have any question.
And remember, 'SMILE'!

Friendly Ser-Regards!

Linell
linell@vonkeman.net

Yes, I want to be a part of this survey!

Initial and Surname (Signature)

***2. How would you describe the Ser tradition on the NWU, Puk campus?**

***3. How is Ser participatory? In other words, how is your participation in Ser important?**

***4. How does Ser contribute to your identity as a student on the NWU Puk campus?**

Picture 2: Screenshot of introduction to the questionnaire for the participant

The participants were asked to sign their initials and last name on the first questions of the questionnaire to give consent for the study. This ensured that all ethical issues were considered and that no names of individual participants or residences were mentioned in this study. The ethnographic study might be problematic in itself on an ethical level, as it requires the researcher

to judge and form objective opinions of the participants, but as no names are mentioned, I can make overall conclusions on the participants' opinions without criticising anyone involved.

An ethnographic study is an ethical concern in itself, as ethnographers by definition question, criticise and judge other human beings in a setting, mindset and culture that the ethnographer rarely fully understand (Madison, 2005:82). According to Madison (2005:82), these Socratic terms of ethics in ethnography require the researcher to self-evaluate himself against others, which requires integrity and effectiveness, which I strove to maintain throughout the study.

Creswell (2009:90) suggests that most participants would want their names mentioned in a study in which they have participated, but because this study is about university students engaging in a competition where the names of the residences are not even mentioned during the preliminary rounds of the competition, no names will be mentioned. The reasons for this are:

- to protect the individual participant;
- to protect the name of the residences involved;
- not to influence any future judges of this competition through the opinions expressed in this study.

It is important to leave the “research site” as it was found, especially when the researcher is seen as an insider (Creswell, 2009:90). I was an insider within the *Sêr* competition from February 2008 to July 2008 and then from February 2010 to July 2010, when I respectively participated as an assistant to the main coach of a men's residence and a singing participant. Whilst participating in the competition in 2010, I enrolled in a town residence (off-campus residence) which accommodated students associated with and registered at the University, but who did not reside on campus in student residences.

3.9 Conclusion

The study is built on the foundations of qualitative research with the framework of an interpretivist worldview, where I interpret most data and sources within the context of the

studied environment and where the strategy of inquiry has an ethnographic nature. I was in the field of study for a significant amount of time, using interviews and self participation as relevant sources of data for the study, all within the *Sêr* environment and competitions on the Potchefstroom campus.

The data will be interpreted in terms of a cultural portrait as described by Creswell (2013:208), as part of the coding process and to establish the central themes in order to interpret the data for the study. The use of a theoretical lens enabled me to use the folk music ethos theory (Jones, 2006) to formulate the sub-questions as outlined in the first chapter; this was followed by a description of the specific culture group and the environment of *Sêr*. The central themes, explained above, are then outlined in more detail in the fourth chapter and linked to the literature, while an interpretation of the gathered data is presented through a narrative. The field issues arose mainly because I am no longer in the *Sêr* environment, but still maintained communication with participants and organisers of the *Sêr* competition.

Chapter 4 Data and interpretation

4.1 Introduction

For us to understand *Sêr*, in terms of the folk music ethos (Jones, 2006) and the culture of the Potchefstroom campus students, there is no better source than the students themselves. The data are interpreted within the framework of an interpretivist worldview. The data gathered in this study is presented in the words of the participants in the form of a narrative, as the study is an attempt to understand the *Sêr* culture as the students within the culture would understand it.

This chapter presents the findings of the data gathered, using a cultural portrait, a narrative of the themes and a vignette.

4.2 Interpretivist worldview

The interpretivist worldview is summarised by Klenke (2008:22-24) as understanding the various circumstances in which a person may find himself by way of a number of perspectives and not just as one specific viewpoint; this is done through the use of man-made forms of communication such as language and semiotics to develop a broad idea of the current circumstances and to develop ongoing subjective knowledge by interpreting the meaning of the given knowledge. Furthermore, the interpreter compares everything newly learned or experienced with previous experiences and interpretations, whilst trying to undertake an “analysis” of what he has experienced (Klenke, 2008:23-24).

Blaikie (2010:99) states that the interpretivist creates a logic, “objective science” and forms through general subjective views and opinions, illustrated by models of understanding. According to Crotty (1998:66-67), it is important to understand that the worldview of interpretivism is not concerned with what happens frequently or constantly, but rather with what happens in the “individual case”.

4.3 Cultural portrait

In Chapter 3 I explained how Creswell's (2013:20) concept of the cultural portrait is used to understand a particular culture to interpret the data gathered for this study, understand how the theory and the practice are used in conjunction, understand the role of the researcher (3.4) and how the description of the culture will help us understand the culture better. In this section, I will interpret each stroke of the cultural portrait and present the findings of the gathered data.

4.3.1 Research questions through the theoretical lens (Jones, 2006)

The research questions not only set the boundaries of the study, but also indicate the overall goal of the study. These questions set the trend and the type of investigations that are necessary for the study, but also limit the study to the necessary information, authors and disciplines.

The study can be viewed as a music educational one, as I used ethnography to understand the setting around the practice of *Sêr*. I analyse the themes and patterns from both an ethnographical point of view as well as in music educational terms. The literature study sets the background of the study, but also defines *Sêr* as well as explaining why the practice can be seen in terms of a folk music ethos (Jones, 2006).

4.3.2 Defining “culture” and description of the *Sêr* culture

Tylor (1889:1)¹¹ describes culture as a “complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society”. Scholars in anthropology have modified this definition through the years, but have not move too far away from the essence of this definition. Peoples and Bailey (2012:22-23) point out four characteristics of culture on the basis of this definition:

¹¹ Anthropologists constantly refer to Sir Edward Burnett Tylor as the first scholar to provide a definition of culture (in the year 1889) that has stood the test of time. Peoples and Bailey (2012:22) also refer to Tylor.

- It is learned, especially when the individual grows up in a certain “society or group”;
- It is shared by those within the society or group;
- It is responsible for why our thoughts and behaviours differ from those of others;
- It is essential for the “psychological and social development” of an individual (Peoples & Bailey, 2012:22-23).

4.3.2.1 *Sêr* culture is learned

Driving down the main road on campus on cold July evenings, I could hear the resident *Sêr* groups rehearse for the competition in their main gathering halls or standing in the July winter weather to rehearse in open spaces. The students believe that the open space will accustom them to the dry acoustics of the auditorium (known as the ‘audit’ among students) and make them more comfortable when performing on the night of the competition.

The coach would rarely conduct the group as a choir, but would use certain conducting techniques familiar to him from time to time during rehearsals. These signs and gestures include the end-of-phrase gestures and maybe even dynamic gestures, but these would only be shown when the group rehearsed or when the group practised in an open space; never in performances for male or female residences or other listeners.

The coaches, stronger singers and older members would teach the newcomers various terms and phrases that were used in the rehearsals, during singing or afterwards to bring a certain point of awareness across. These terms are unique to and used colloquially within the Afrikaans *Sêr* environment, but Italian music terms adopted universally in Western music are also used. The following table is a presentation of the terms and phrases that were used in rehearsals and what each of them meant in context of the *Sêr* rehearsals.

Term or phrase	Meaning
Smile!	It is believed among <i>Sêr</i> singers, that by smiling the group's appearance brightens up and becomes more presentable. This increases the overall spirit and dynamic of the group during performances.
Raise the eyebrows!	Another belief among <i>Sêr</i> singers is that raising their eyebrows causes their pitch to rise. This also helps to reduce the chance of the group singing flat.
Pitch!	When a singer or coach feels or hears that the overall pitch of the group has fallen, this command gets the singers to listen closely to each other or to themselves and subsequently raise the pitch.
Show!	A command to raise the spirit and dynamic of a <i>Sêr</i> performance. In the <i>Sêr</i> criteria, the musicality and overall performance count the most marks, therefore the coach and older singers teach the younger singers to look more presentable, move and sing in unison and give the overall performance a better look.

Table 1: Terms and phrases used in Residence A *Sêr* rehearsals

The singers do not all have musical training and are taught a great number of musical terms and ideas. This ensures that the students are educated in music on a different level than if they were doing formal music training, such as piano or voice. The musically gifted students catch on to the music quicker than those who are not as gifted, but instead of feeling intimidated, the 'less gifted' students are more motivated to learn and master the newly acquired musical skills. "The secret is to motivate why a certain technique has to be learned or why something has to be done a certain way" (Kurt:50).

4.3.2.2 *Sêr* culture is shared

Sêr is shared amongst the singers and their peers, as it is presented and performed to the campus audience members, their parents, their lecturers and the campus staff. Once the coach feels the group is ready and well rehearsed, the house committee members and organiser would plan for the group to meet male residence groups, where both groups would share their repertoire as part of socialising and, of course, promote the casual mingling between men and women. “Whether you are physically in *Sêr*, an audience member or play a supportive role, *Sêr* is a shared identity” (Daniel:22).

It is not only the singers who share their craft, but also the coaches. I remember how our coach, who was a male singer and arranger, would bring friends from his own residence to listen to our group and give a few pointers for improvement. Our own residence members who weren't singers who also would drop in from time to time to listen to us and give feedback. Some groups even invited other coaches from other residences to listen to them sing, for feedback and to share what they have been working on. The *Sêr* groups don't perform only within the gates of the campus. Some groups go to retirement homes and schools to perform, either before the *Sêr* competition or after.

Spending time together and trying to develop a repertoire, a theme and an overall show is a shared experience for the organisers and the singers. “And it is ‘lekker’. The ‘sitting down together and deciding on songs’, it is *Sêr*; it is ‘lekker’” (Pieter:6).

4.3.2.3 *Sêr* culture influences thoughts and behaviour

I perceived the overall *Sêr* culture of the Potchefstroom campus students to be a proud one, filled with authenticity, originality and competitiveness. The singers feel they have a responsibility towards their fellow residence members and older singers to bring forward the best of what they have to offer in order to get into the final five groups.

Some students feel that reaching the top five places on campus in the competition is a very good achievement, whereas others want to win the competition and proceed to the national finals. This difference in thought influences the group's behaviour towards *Sêr* and towards each other, both on stage and off stage. A group whose main objective is to win follows the competition rules to the finest detail and works towards this goal together. There have been groups in the past that went on stage just to perform and have fun, with no objective to win in mind and even with no intention of reaching the top five.

4.3.2.4 *Sêr* culture is essential for psychological and social development

Being part of the town residence resulted in various friendships being formed and gave me a chance to be included in the campus activities. The *Sêr* group spent three hours of rehearsing, three times a week, depending on the time of the academic year. During exam times the rehearsals were downscaled, but the sense of commitment was still present, as several students would get together to rehearse with or without the vocal coach or any other residence committee member present. Towards the end of the July academic recess period, the group would get together for at least five consecutive days to rehearse and learn the choreography of the songs. The recess ends two weeks prior to the *Sêr* competition's first day and the tension on campus builds dramatically. In essence, the members spend so much time together that they eventually form and mould each other.

I found that most *Sêr* members have more than one social group; friends from their classes, friends from school and friends from different campus societies. These social connections in turn influence each other. Most members are proud of their *Sêr* groups and this pride markets the *Sêr* competition among non-members. Members market the bond they might have formed during rehearsals and this attracts non-member to see them perform or to audition themselves for the next year's *Sêr*.

One participant exclaimed that "*Sêr* is what the campus life on the Potchefstroom campus is all about" (Daniel:22), whereas another student said that the goal of *Sêr* is to get "the name and title of *Sêr* winners" (Meredith:35). The first participant underlines the social interaction that comes

with *Sêr* as the most important aspect of the *Sêr* experience and of the campus life experience, whereas the other participant underlines the importance of being part of a *Sêr* champion group. The will to win the competition is contagious as the non-members realize each year.

“It is about the camaraderie and the fact that you find the camaraderie between people, on a musical level, which is actually on a spiritual level ... something a person cannot explain if you aren’t part of such a group” (Meredith:4). This picture is taken during a Dinki *Sêr* group rehearsal; minutes before the Totius hall performance.



Picture 3: Dinki *Sêr* group, rehearsing before the Totius hall performance, July 2010

Photograph: Linell Vonkeman

4.3.3 Analysis of themes

Creswell (2013:186) suggests that themes are formed by patterns of consistencies, recurring events or phrases that arise from the data. The themes are categories and parameters aside from the sub-questions, setting the boundaries of what could I expect to find or did not expect to find (Creswell, 2013:185-186).

In interpretation of the data, the themes and codes that emerge from the study are developed and formed, after which they are organised into larger fixed categories and linked with the literature study (Creswell, 2013:187). In the study of *Sêr* the themes that emerge are clear indications of the nature of the student culture on the Potchefstroom campus and how it is perceived by those who live in it every day. The themes are presented separately under each theme section later in this chapter. The themes that emerged from the data are:

- Residence or campus pride and cohesion
- Memories and social motivations
- Popularity, support and entertainment
- Prestige and commitment
- Tradition
- Musical experience and creativity.

4.3.4 Interpretation of the data in the form of a narrative

The findings of the questionnaires, interviews and the ethnographic data will be presented as a narrative, in order to convey the whole *Sêr* experience in the words of the students who live in the student culture every day. The narrative not only provides a broad description of the student culture and the *Sêr* competition, but also conveys to the reader the feelings, sights, energy and expectations that come with the *Sêr* competition and the experience that goes along with that.

The narrative will end with a short vignette, specifically about the day of the preliminary performance and how the students feel when they are about to perform the repertoire and choreography that they have worked hard on for six months. The vignette describes the essence

of the *Sêr* experience and suggests why so many students want to be part of this competition year after year.

4.4 Residence or campus pride and cohesion

The theme ‘Residence or campus pride and cohesion’ describes the pride that students tend to feel and express towards their campus and their residences. Some students pride themselves on their sporting achievements, but the *Sêr* performers project their pride onto their residences and campus by making music and performing together. “Many residents live for the *Sêr* [experience] each year ... you become part of a certain group and you associate yourself with them” (Janie:21). This forms a sense of cohesion among *Sêr* performers and groups, just like team members of a sports team develop cohesion and undergo team building through playing sports together. “*Sêr* is a symbol of unity, cohesion and ambition” (Daniel:23).

Students regard it as an honour to be *Sêr* members (Jan-Hendrik:45). The students of the Potchefstroom campus (PUK) *Sêr* believe their *Sêr* performances are on a higher level than the rest of the South Africa’s university campuses. “PUK *Sêr* is in a class of its own when compared to other universities” (Jan:27). The sense of belonging among the participants was as clear as daylight, either belonging to the campus, a residence or a group of singers with the ability to sing their way to the top of all *Sêr* groups in the country. This sense of residence pride flows over into campus pride and then eventually and hopefully to the national *Sêr* competition.

To be identified as a *Sêr* singer contributes to their identity or perhaps even their sense of self-worth, as if no other activity or pastime on campus can achieve that. The participants like the idea that they may be recognised by an audience member on campus, as if they are local campus celebrities. One female student even said: “It is so nice to be recognised by people on campus as ‘the girl who gives a good show’ as it distinguishes you from the rest of the campus” (Meredith:35); she is clearly proud of the fact that she is now known as a *Sêr* singer or even a *Sêr* celebrity.

The singers know that each of them has a role to fulfil during the rehearsals and the performances. It can be “playing an guitar [or a] drum or singing a solo” (Santie:37), but most importantly they know that *Sêr* is just one medium of learning a “lot of things [about music]” (Kurt:50). These “things about music” (4.3.2.1) are terms, gestures, methods of singing and

musical elements that they wouldn't have learned in school, especially as the majority of the students who participate in *Sêr* either have never had any musical coaching or had piano lessons (or played another instrument) when they were much younger. Singers want to sing in a *Sêr* group “to broaden their horizon” (Ernst:10) and because “it is constructive” (Nickey:41). One participant even said: “We have the opportunity to sing in a group and use the gifts to glorify God” (Francois:37), as a substantial number of students come from a Christian background.

Due to the *Sêr* members' hard work during the year, rehearsing three to four times a week, they form a close bond. They get the opportunity to perform their repertoire in front of more than 1 000 people (or even more, especially at the national finals), which builds a sense of pride. Putting a performance together is akin to spending hours on a painting, working on the finest details and then feeling proud of the end result. The *Sêr* members cannot wait to share their repertoire with the rest of the campus (4.3.2.2), because “the feeling that you are the best *Sêr* group on the PUK campus is indescribable and therefore it is worth the hard work” (Sam:41).

In the year I sang in a *Sêr* group, we experienced a lot of social setbacks, as other groups most certainly did too. The overall experience was wonderful, but it didn't come without a few arguments and some of the girls storming out of the rehearsal space in a rage. The groups form a cohesive whole, without a doubt, but a few wrinkles have to be ironed out before the members of the group can coexist in the realm of *Sêr*.

4.5 Memories and social motivations

Sêr is part of a carefree student lifestyle and the music they sing in *Sêr* can be regarded as the soundtrack of their student days. These are times that students recall fondly, especially when they have graduated and left after four years on the campus. “[*Sêr*] is the ‘lekkerste’ time of their lives. You find people who didn't sing *Sêr* and who watches it, saying “I wish I did sing, I wish I made that sacrifice and I wish I was there” (Pieter:6).

This is a time when friendships are built, hearts are broken and first loves are introduced. “If it hadn't been for *Sêr* my social life would've been very dull” (Jan:27). “*Sêr* has granted us great

memories and it forms an integral part of the university cultural programme” (Jeanne:32).

As a previous *Sêr* singer myself, I am really grateful for having participated in *Sêr*; as it helped me form friendships I would never have formed otherwise (4.3.2.3). The time they spent on stage as friends is one of the best moments in their lives (Sarah:6) and afterwards “I experience [what can only be described as] withdrawal symptoms” (Jessie:25). I can relate to this experience, especially within the first week after the competition.

It is difficult to pinpoint a single motivation for *Sêr* singers to participate in *Sêr*, but the social interaction is most prominent. Not only do the students make new friends and build new relationships, but they meet people who have the same goal in mind. These are students who spend a lot of time together; singing, laughing, dancing, crying and, most importantly, making music together. I find this to be the most amazing pastime and the students realise the significance of what they are doing. After the tension of the competition has died down, the Student Council would sell a DVD with a professionally recorded performance of each group. I remember watching the DVD of our performance for months after the competition, reliving the moments and reflecting on a performance that my *Sêr* friends and I were proud of and enjoyed. The audience wants to be entertained (Trudie:12), but in the end it all comes down to the members enjoying themselves (Ralf:15).

Although *Sêr* is hard work, the rehearsals are seen as opportunities to relax and break away from the stress of studying, classes and other academic responsibilities. “Plus, it is a hobby, so you sing and dance your hearts out, so it is a [sort of a] ‘stress reliever’” (Alex:24). And what is a hobby without sharing? It brings people together to share in practices and traditions, especially “to promote interaction between students from different residences” (Marie:40) (4.3.2.4).

4.6 Popularity, support and entertainment

A lot of students going to university aspire to be part of *Sêr* and those who can’t make it into the *Sêr* groups become very committed audience members. Even those who do not pass the auditions support the *Sêr* members by being in the audience and offering general support

within the residence environment. “The public likes it for the sake of entertainment” (Jeanne:33). The competition is a great part of the entertainment, but it is not the only reason why students participate. This section is dedicated to explaining how popular *Sêr* is amongst the students participating as singers and how the audience members support their peers and their friends during the competition.

The Potchefstroom campus *Sêr* competition (the preliminary round) is held at two venues, scheduled 30 minutes apart, in order to accommodate as many audience members as possible. The tickets go on sale a week before the competition and are sold out within hours. Some students spend the night before the tickets are released outside the ticket office in sleeping bags or on camping chairs to make sure they get their tickets. “[*Sêr* is] singing and showing and everyone wants to see it ... some even sleep outside in the cold to get hold of tickets” (Jessie:26).

The competition attracts family members, but most importantly the friends and classmates of *Sêr* singers. Everyone on campus knows what *Sêr* is and everyone wants to be able to experience it for themselves. One student said: “Everyone knows that *Sêr* is [a big event], which is why students sleep [outside] in queues. For a week [it seems like] the university stands still [because of] *Sêr*” (Ernst:11). It is by far the largest music event on campus with the most supporters, the best ticket sales and very popular among their peers (Alex:24).

Sêr is a popular pastime and opportunity for students to “show [off] their musical talent” (Rachel:14) using popular songs. These songs are regularly listened to by students and are played daily on radio programmes and television shows. As a *Sêr* singer myself, I am really impressed by groups of singers who can emulate the instrument sounds, voices and chords of popular songs. “*Sêr* is very popular and is one of the biggest forms of entertainment on the PUK [campus]. *Sêr* groups’ focus is to use songs that are popular with the public” (Jan-Hendrik:45).

The students on the campus understand the popularity of *Sêr*, but it seems like the lecturers cannot appreciate the fun, entertainment and camaraderie of *Sêr*. One *Sêr* singer exclaimed that “lecturers ultimately do not understand *Sêr*, at least mine don’t, but who cares what lecturers

think” (Ernst:11). Pieter (2013:5), a lecturer on the Potchefstroom campus, says that the popularity of *Sêr* is easily understandable. “If you look at art on the Potchefstroom campus (what is seen as the definition of art on the Potchefstroom campus), then *Sêr* will definitely stand out” (Pieter:5).

4.7 Prestige and commitment

‘Prestige and commitment’ describes the sense of recognition students want, the commitment to their craft (*Sêr*) and the will to succeed as singers, coaches as well as the support by audience members. “My commitment and hard work set a goal for the future [*Sêr*] groups” (Jan-Hendrik:45). The singers believe that their hard work and the end product of the hours of rehearsing set a standard for the future groups, which gives them a sense of prestige and requires a committed group of singers. The singers influence each other and try to cultivate a culture of commitment among new members as well as returning members. The motivation behind everything these students do within the realm of *Sêr* is to compete, whereas the will to win the competition is contagious and mesmerising at the same time.

The respective residences each have twenty empty slots for singers at the start of the academic year. Singers are very proud when they pass the auditions and are accepted into their respective residence groups. The sense of achievement in participating in *Sêr* and the pressure to be the best group on campus is immense. “*Sêr* is one of the most important traditions on the Potchefstroom campus and it is an achievement to pass the *Sêr* audition, to represent your residence and to be part of a *Sêr* group” (Kurt:50).

“For me as a *Sêr* member it is an honour to be part of this tradition” (Shane:42). Students spend a lot of time rehearsing, organising, designing costumes, discussing themes, composing and rearranging the songs that are sung in the competition. Every singer and contributor in the group has a certain role to fulfil and everyone’s time, commitment and effort are necessary in order for the group to achieve their goals at the end of the competition. The residences use the academic recess as an opportunity to rehearse and improve their chances of winning. “Vacations are seen as opportunities to make sure that the group is well prepared” (Janie:21).

“I am not nearly irreplaceable, no, but from a group of 70 girls I was chosen for the top 20, which means that, in the event I could not participate, there will be 19 of the best singers on stage to represent our residence. In this way I am not only damaging my residence[‘s chances of winning] but also my own pursuit of success and satisfaction” (Shane:42).

It is understood amongst the students that *Sêr* members know better than other students how to manage their study time wisely. The singers know that the only way for them to be crowned *Sêr* champions at the end of the competition is for every singer to give their very best. Students devote as much time as possible to rehearsals and to work on various group goals, such as dynamics, voice balance, the overall sound of the group and choreography. This might be why some students experience resistance from their lecturers, who might feel that the time spent on *Sêr* is not appropriate for the time they need to spend on their studies.

Everyone involved in *Sêr* needs to contribute in one way or another. It is the teamwork that makes the competition the phenomenon and great experience that it is, forces the students to set their own expectations aside and work together to an overall goal. “We forget about ourselves and think about the group and what the group needs to achieve” (Jeanne:32).

It is a general misconception amongst the rest of the campus (lecturers, fellow students and staff) that *Sêr* is just a concert or a competition, but for the students it is much more than that. “The feeling of being part of the best *Sêr* group on the PUK is indescribable and therefore the hard work is worthwhile” (Sam:41).

4.8 Tradition

Being an annual competition, *Sêr* has become a tradition in itself. The ‘tradition’ theme highlights the many times the participants mentioned how amazing the tradition is and how proud they are to take part in it every year. “*Sêr* is one of the PUK’s most important traditions and is held in high esteem by the students” (Neo:51).

The singers are proud to be part of something that sets a standard for future groups and dates back to a time before the competition. *Sêr* started many years ago as impromptu performances, which no participant could tell exactly when. “*Sêr* began when small groups of men would sing for the ladies in front of their residences” (Inge:16). The students see it as a consistent pastime, without which the musical and cultural activities on campus would not be the same. “People change all the time but *Sêr* will always be there” (Michelle:18).

4.9 Musical experience and creativity

Sêr is place and time where amateur composers can arrange well-known songs into beautifully crafted arrangements, with specific expressions and messages in mind. The performances of these songs are memorable only when the message came across in the way the arranger intended. ‘Musical experience and creativity’ describes how creative the students are in this respect, but also emphasises the level of musical enjoyment that the singers, coaches and audience experience, also known as the musical experience. “Music is a passion [of mine] and therefore it is part of me and through *Sêr* I can live it out” (Sam:41).

Sêr performances can be humorous, highly emotional or dramatic, and the songs are used to achieve this goal of expression. The composers use the music to put their personal creative stamp on a *Sêr* performance, especially with a song like the self-composed piece (*eie-komp*). The residence organisers for the *Sêr* group put their creative stamp on the performance by using the costumes and the theme to bring a message across. This presents the competition with fresh and innovative ideas each year (Jeff:19), which is both artistic and musical. “If a [*Sêr*] group is not musically good, the emotional expression will get lost” (Janie:21).

The groups choose songs that will guarantee them a spot in the top five, which includes popular and well-crafted arrangements. The idea of these songs is for the group to be the talk of the campus for years to come. The students want to let the audience experience something specific and they use their themes and songs to do exactly that. The singers are then responsible for bringing that emotion across and to “become the feeling, emotion or person that you want to portray on stage” (Jan-Hendrik:45).

A performance without a message is forgotten and wouldn't stand a chance of reaching the top five in the competition. "Sêr is a training opportunity for many students who don't know much about music" (Nico:46).

4.10 Vignette

Here we are in the green room, waiting for our names to be called out, waiting for our cue to go on stage and to wow the rest of the Potchefstroom campus. We have just come from our first performance in the Totius,¹² pumped up and very excited for the Audit performance. We have just walked across campus on this cold July night after the Totius performance to show everyone in the Audit that we can sing our way to the top. Our organiser is being interviewed by MK,¹³ as we start singing one of our warm-up exercises: the Lion King theme. As we look around, we see each others' made up faces and exuberant dress costumes, everyone very anxious to get on stage. We do not know who we are going to recognise from the stage, where our friends are sitting, who will be cheering for us or who will be judging us either. But here we are, to show off, to give our best, to sing our hearts out – to *Sêr*!

They have just called us from backstage and we head down the steps of the Auditorium green room to the stage door. "Ready," asks the stage crew member and we all answer with anxious nods. I am carrying our xylophone in my hands, my stomach in knots, waiting for the emcee to announce us onto the stage. "Ladies and gentlemen, residence number 1," he announces in a royal fashion and we walk onto the stage, one by one in our black heels. The girls get into position and we hear our names being called out from the audience at random. This is what we've worked for, what we've sweated for. The time is now; *ke nako*. I start playing our opening notes on the xylophone, with a thousand pair of eyes watching from the darkness of the auditorium. And we're off, singing and dancing our hearts out.

¹² The Totius hall, located on campus, seats an audience of around 400 people.

¹³ MK is the abbreviation for the name of the only Afrikaans music television channel (*Musiek Kanaal*), whose presenters are sent to the Potchefstroom campus to tape interviews with the singers and organisers before their performance.

4.11 Conclusion

The participants mention a number of reasons why they like singing *Sêr* and why it has become the annual institution that it has. The residents feel the need to represent their residence in a very proud and respectful manner, because they are proud of their residence and of their craft. This sense of communal pride builds cohesion between the members and helps to form a communal goal in all members of the group, which is in most cases the will to win the competition. The residents build memories together and they have fond memories of the times they spent singing together in their *Sêr* group.

The audience members of *Sêr* are keen to get their hands on *Sêr* tickets each year, as it is such a popular event among the students. The time they spend and the trouble they go through to get hold of *Sêr* tickets is immense, which shows just how popular it is among the students. Most of the students agree that *Sêr* is a tradition on the Potchefstroom campus and they are proud of their tradition. To be part of a tradition is an honour and requires a great commitment of time and energy. The students know that and they try to do whatever they can to keep the tradition going every year, even if it means raising the bar in their own performances in order to be remembered by the next year's groups. *Sêr* is a platform for creating music, costumes and an overall performance, which teaches those who do not know anything about music making and strengthens the abilities of those who do.

Chapter 5 Discussion and conclusion

5.1 Introduction

The writing of this essay was inspired by the musical experience, excitement, attitudes, enthusiasm and hard work put into each *Sêr* performance on the Potchefstroom campus year after year, and by a yearning to understand the social motivations for the use of certain stylistic materials in these performances better. The study reviewed the literature on the ethos of folk music (Jones, 2006), how it is used and what it implies. The data gathered and the interpretation of the data explained the views and opinions of the participants in this study and produced a more in-depth idea of what the *Sêr* competition on the Potchefstroom campus has evolved into over the last few years.

The research question and sub-questions have not fully been answered yet and a conclusion needs to be drawn about how the *Sêr* competition contributes to so many students' lives on the campus. In this chapter I will attempt to answer the research questions as well as discuss the relevance of the body of scholarship on the subject of *Sêr*. I will present a short summary of the body of scholarship, after which I will discuss the relevance of this material with quotes from the participants in the study and add some of my own recollections. I will end the chapter with a poem, written by Stefan van Zyl specifically for this study.

5.2 How is *Sêr* part of a tradition?

Tradition is handed down from one generation to another, from past to present, and goes hand in hand with special events. The conception of tradition is usually silent; one is usually not aware of it. It is created by human actions, taught from a young age and accepted by everyone who shares the culture or perspective, new and old. The tradition or that which is handed down is adaptable, subject to modern technologies and the changing environment. It is not a teaching, but is taken very seriously by those who understand and trust it.

The characteristics mentioned above all describe the practice of *Sêr* in one way or another. *Sêr* is not exactly traditional, but it is a tradition as it is:

- Transmitted or handed down from past to present, i.e. from one year group to the next. In this case, the culture portfolio, House Committee member and the current students involved will pass on the style, songs, choreography etc. to the next year's students;
- Adaptable, as it is influenced by the contemporary songs, fashion trends, themes influenced by the films, television programmes and overall popular culture of that specific year;
- Accepted by newcomers, who will go to the same lengths as the previous group to win the competition or to win it again;
- Taken very seriously, as it is a competition of which the winner will stand a chance to catch the attention of prospective students for the next year;
- Not a teaching but rather a phenomenon that emerges through practising and coaching;
- Loaned by the current year group, only to be passed on to the next;
- An experience where the musician combines aural and physical skills, understands what is at stake and presents personal ingenuity in the final product.

I believe that the reason why so many students flock to *Sêr* auditions and the Sanlam Auditorium in July each year is to present the campus with something they are proud of. This includes the singers in their residence with strong or impressive voices as well as a performance that they have worked on for months on end. *Sêr* contributes to personal, residence and campus pride, which makes the tradition as alive as it currently is. "Every year each and every dorm tries to show [off] their musical talent by entering this competition. It has become deeply embedded in all traditions around music and culture" (Rachel:14).

It is not only the music and the competition that makes *Sêr* an annual event. The social interaction between the students is something many students look forward to, as it contributes to the memories and happiness of their student days. The students learn so much musically, about

themselves and about each other, which also contributes to their delight in singing and making music together. When asked how *Sêr* can be seen as a tradition on the Potchefstroom campus, one female participant replied: “The social aspect [of *Sêr*], musical knowledge and pleasure it provides” (Meredith:35).

Congar (2004:9) states that tradition is the “parting with the object and letting someone else acquire or receive it”. I find this a profound comment within the *Sêr* context, as the practice is not only a form of pride handed down from one group to the next, but also entails organising, composing, creating and living the tradition. The group handing down the *Sêr* responsibilities are handing over their beliefs, morals, customs and knowledge, which are also included in the “complex whole” that is known as “culture” (Tylor, 1889:1). I remember distinctly how the girls in my *Sêr* group expected the current organisers to manage it as the previous year’s organiser did, transmitting the culture from one year group to the next.

Sêr culture is a tradition among friends and fellow singers. The music making and singing are only the start of what *Sêr* is and the tradition that it has become might be the motivation behind the annual event.

5.3 How is *Sêr* participatory?

For an event or gathering to be participatory, everyone should join together in a collective enterprise and should be culturally and musically sensitive. The collective experience fuels a musical experience, which demonstrates the elements of music and promotes a sense of cohesion amongst those who are present. It promotes a bonding experience and fosters a positive group identity within the group present (Paparo, 2013:29).

A performance can be presentational or participatory, where the latter implies a joined musical or artistic experience with no distinction between the audience and the performer. *Sêr* is not a participatory performance but is participatory in the sense that the performance itself is not participatory but singing in a *Sêr* group is, as the:

- Practice involves a blurred artist-audience distinction, whereas the performers encourage the audience to respond and applaud to what they find pleasing;
- Focus within the group is on the collective experience;
- Final performance is a product of each participant's individual contribution (as an organiser, coach, singer, soloist, costume design etc.);
- Activity is conceptualised as a heightened social interaction;
- Success during the performance is determined by the level of participation (5.6).

The only way for music to be the art form that it is, is for an audience and a musician to coexist. The *Sêr* singers need the support of their fellow residence members, who are most likely to be part of the audience during the competition, to make them feel that their performance is part of a tradition that has raised the bar. The singers' internal motivation is shown by their hard work before the performance and their external motivation is the audience's cheers during the performance. It is the constant coexistence of both singers and audience members that makes *Sêr* participatory. "Continuity of music depends on listeners and performers", as Blacking (1973:11) suggests (2.3.4).

The singers have a great responsibility of their own, which is to commit time and effort to make the final performance a successful one. The "team work" (Jeanne:33) that *Sêr* requires includes the communal effort to work together, without placing the singer's individual needs before those of the group's communal goal. "*Sêr* is participatory in the sense that every member has to do his part in terms of practising and also group dynamics" (Francois:36). The individual contribution (whether musical or social) can make or break the group's hopes to win or to get into the top five of the competition. This is why *Sêr* is not participatory but has participatory elements.

5.4 How are individual and group identities constructed through *Sêr*?

Individual and group identities consist of cognitive structure of constructs, assumptions, beliefs and hypotheses, formed through interaction with other individuals. This structure is constructed through personal experience and is a basic construct of how we imagine ourselves or the

awareness of ourselves. The musical identity is influenced by emotion, a deeper meaning and ultimately a deeper connection between the individual identities that lasts a lifetime.

Sêr helps to construct an individual and group identity through interaction between people within a *Sêr* group (as well as between other groups) and establishes a personal dimension for individuals by finding a middle ground by being associated with a campus, a residence and a study field. It promotes multiple identities of students as being singers, instrumentalists, students and promoters of their residences and the campus for prospective students in order to ultimately connect to the society in which they live. *Sêr* promotes the life areas of identity as well as official and non-official identities by defining the individual's occupation (being unemployed but studying full time) and ideology, through which the campus's ideology must be promoted during a *Sêr* performance.

Sêr constructs an identity of the Self by imagining, seeing and portraying it (with the use of *Sêr* footage or photographs on *Facebook*, *Twitter* or *YouTube*) and others (how they saw the individual whilst performing and comparison to how they know him/her in a social or class context). *Sêr* may form part of the exploration period for students, as they are trying to construct their identities as students and during the ongoing phase of developing into young working adults after university. The degree of commitment is evident in the way these students work to achieve greatness in *Sêr* specifically and helps to identify certain residences and campuses as adamant *Sêr* participants or not. “*Sêr* can make you a celebrity on campus if you put together a good show” (Inge:17).

Sêr is by definition an interaction between people as it is a group of diverse people singing together. It takes place on the Potchefstroom campus, which gives students the identity of Potchefstroom campus students and helps them identify themselves through their circumstances, through their different identities within a *Sêr* group and by pointing out their versatility in comparison to students who do not participate in *Sêr*. “It's not just a group you [sing] with, the people in this group become your family for six months of the year and this shapes the person you become. You [break out of your shell] because you are pushed to do things you normally wouldn't” (Rachel:14).

Sêr constructs identities and reflects the need for students to be part of a collective identity, such as a residence or a university. The reason for this might be because a campus is too vast and identifying with a faculty and school within the university is not enough. *Sêr* singers distinguish themselves from the rest of the campus by pointing out their versatility, promoting their residences as being socially, academically and culturally orientated.

5.5 How does individual and group expression take place through *Sêr*?

Individual and group expression is a medium of communicating to others through music, which is an internal phenomenon that must be externalised and passed on to the audience, which then makes the expression valuable for the audience and the performer. For individual and group expression to take place there have to be three interrelated components involved, namely the composer, performer and listener. These components exist in cohesion with a medium (music) and subjects (listeners). Most importantly the audience has to understand the subject in order to appreciate the expression that has taken place.

For the audience to respond fully to the *Sêr* performers and enjoy the jokes and gestures in *Sêr* performances, they must meet at least one of the following requirements. The audience must:

- Be South African or must have lived in South Africa for most of their lives to understand the culture and the thinking of their fellow South Africans;
- Be a student or lecturer or staff member on the Potchefstroom campus of the North-West University to understand the phenomenon that is *Sêr*;
- Be interested in national and international news to understand the references to recent events;
- Understand popular culture in order to recognise the songs that are being sung as well as the occasional references to artists, films and actors.

The *Sêr* group uses a wide range of repertoire to express various styles of music and singing, incorporating various jokes, gestures, objects and sounds, with the hope of having the audience

applaud or respond favourably during their performance. As Scruton (1983:62-63) explained, an awareness must be developed in order to understand what is represented and why. The medium of expressing in *Sêr* is mostly jokes and funny gestures, and the subjects include the latest news in South African politics and mocking the latest international or campus local news. Some groups joke about popular culture, which includes references to the newest songs, artists, films and actors.

Collegiate *a cappella* demonstrates some of the ways social considerations affect musical choices and ultimately determine the music's meaning (Duchan, 2007:498).

In *Sêr* certain songs, choreography and costumes are used to express these emotions, ideas and opinions, which make the phenomenon of *Sêr* an expressive medium for everyone involved. Folk music is understood by everyone involved and *Sêr* is no different, as the community around the Potchefstroom campus has been involved in *Sêr* for a long time and, because music is humanly organised sound, it cannot exist without the context of the community around it. "When one looks at the themes chosen by the residences every year, it is clear that the groups want to take a stand on what they want to say" (Jeanne:32).

Sêr is a community-based venture originally undertaken by university students, for university students and prospective university students. *Sêr* expresses that which is culturally acceptable, including external and internal influences within the Potchefstroom Campus. In most cases the music repertoire in the *Sêr* competition is chosen according to what the coaches, residence committee members and *Sêr* members like, mostly songs that have sentimental value for them. Not only is *Sêr* encouraged by the student peers but it is also an honour for all involved. "Music creates ideas, feelings and emotion. It also brings people closer together" (Meredith:35).

5.6 How are *Sêr* songs technically accessible?

The term 'technical accessibility' is understood within the Western musical context and should be kept in mind when attempting to understand folk music. The prerequisites for folk music to be technically accessible are the four environments that the individual might find him/her in.

These prerequisites are the home environment, education or educational environment, the individual self and the social contexts the individual might find himself/herself in.

The great thing about *Sêr* is that the home, educational, self and social environments are all in one place, which is the campus residence. Sometimes the town residences are involved, in which case the home environment is only one that might be considered as the odd one out.

The residence is seen as the home, where the students live during the weeks of studying and classes, surrounded by other students with the same motivations, influencing each other and building team spirit within the residence. The singers influence each other with cohesion building activities and attitudes towards *Sêr*, especially for those who are new to the *Sêr* phenomenon. Senior students tend to motivate the first-year students to participate in *Sêr*, to work hard and to be committed to the residence and the competition.

The educational environment is without a doubt the academic institution and the one thing all students in Potchefstroom have in common, being the Potchefstroom campus of the North-West University. The campus and residences are also the social contexts where the students tend to socialise with friends (co-students) and meet new friends. The self implies the individual's own motivations and will to want to succeed with *Sêr*: "... you have to be willing to sacrifice 100% of your time; it is a commitment everyone should commit to, otherwise you will be seen as a [spoil sport]. If one person withdraws [from the group], the whole group will fail" (Alex:24).

The *Sêr* environment requires rapid learning of notes. As one participant (Janie:21) says: "MP3s are listened to beforehand to help with learning the music". *Sêr* is technically accessible, as the music is taught to students with all levels of musical education, either through sheet music or through aural teaching. The time frame of learning the songs depends on the approach of the coach teaching the music, the resources available and the way each individual singer learns his/her part quicker.

Some participants believe that having the talent to sing and to have a musical touch is enough to learn the music arrangements quicker (Mandie:28; Jeanne:33), where others believe that their

fellow singers teach them to learn the notes by instructing them or by listening to them (Rachel:14). Other participants believe that the overall *Sêr* teaching technique is grounded in aural music learning, as Meredith (35) says: “*Sêr* is very focused on aural [teaching].”

The objective of learning the music is not for individual satisfaction but for the group’s experience, both during and after the competition. When the group is unprepared during the competition, the end result would convey a negative image of the residence and, consequently, every member (see 5.3). *Sêr* music has to be technically accessible to be participatory and vice versa, as the group effort makes the individual effort easier, which then facilitates the group in growing musically (Paparo, 2013:22) and being well prepared for the competition. Cain (2013:76) explains that “in informal situations, learning occurs as a by-product of participating in music-making” (see also 2.7).

5.7 What part of the society might understand and accept *Sêr* activities?

Folk music is accepted by everyone involved in the culture and understood by those who live in it. Music can’t exist without a social context, as music is known as being humanly organised sound and it expresses aspects of the experience of the individuals within society.

While the *Sêr* tradition is understood by the campus community, it also means that the parents of the students, the relatives of lecturers and staff, the high school staff and students in the area and the local media all understand and accept the *Sêr* performances and practices. This does not mean that anyone outside the campus might not understand what *Sêr* is, but it might not be in their everyday lives as much as it is part of the university community’s. “[*Sêr* is] huge ... and *Sêr* tickets are [very] scarce” (Meredith:35).

The students believe that it is very popular to attend the *Sêr* competition each year and others believe that the campus doesn’t know how much effort and time goes into bringing a production like *Sêr* onto the stage. This makes me wonder if everyone really accepts *Sêr* as much as the students want it to be accepted. The lecturers are not as fond of the event, because it takes up academic time and draws the students’ attention away from their studies (Inge:17).

5.8 The goal and function of *Sêr*

I find the goal and function of *Sêr* to be a combination of expressing a folk music ethos (Jones, 2006) and the themes as explained in Chapter 4. *Sêr* forms identities, is part of a tradition, is participatory by being technically accessible and is understood by everyone involved. *Sêr* is also one of many ways in which music can portray pride and cohesion in the residences and on the campus, and forms memories that are fondly recalled by students who left the campus and long back to the social interactions and music making. It is a way of exploring musical creativity and is for most students an honour to be part of. It is a popular pastime and the support from other students and parents is immense.

The overall consensus is that *Sêr* is a positive event, where the students reap the fruits of making music together and have fun doing so. Two of the participants explained how they had a negative experience in *Sêr* one year. Sarah was a first-year student at the time and had to jump in halfway through the year to coach the group further. The group was being coached by a student who couldn't read music notation and had trouble with musical input (Sarah:2-3). It is worth mentioning that Sarah went on to coach other groups after that year and had a lot of great *Sêr* experiences since. Another participant sang with the same residence the following year, but soon realized that the culture within the residence was shared only those who were friends and they therefore did not allow her to participate in coaching, where she felt she could have been a great help (Meredith:4).

I asked a friend of mine to write a poem about *Sêr*, something that will explain the *Sêr* experience very well. After much consideration I thought it appropriate to present the poem and then present my own interpretation of what the poem intends to say. I found it resonated very well with me, as a past member and a coach, and also resonates well with what the participants said within this study.

5.8.1 *Weaving a serenade* (Stefan van Zyl, 2013)

The soloist's voice echoes through space
like a silver strand threading folk
into a serenading tapestry
of songs unsung and stories untold.

A second thread joins in perfect harmony
supporting the soloist's silvery threading.
Proud of their duo, a third creates a trio
while a fourth finally seals the social binding.

Each timbre and melody and harmonic part
interwoven, intersung, inspiring
the listening heart.

The orchestra of voices, in honour of the highest art,
conducts the human spirit and touches every soul.
For nothing is more perfect than when parts become a whole.

5.8.2 Interpretation of *Weaving a serenade* (Stefan van Zyl, 2013)

The poem consists of two four-line stanzas, one three-line stanza, one two-line verse and ends with a single line. The number of lines in each stanza refers to the different voice parts, joining in to support the soloist's voice, both as a theme within the poem ('the soloist's voice') and as a practical implementation. The last line highlights the beauty, simplicity and perfection of how the whole performance and the months of hard work form a perfect whole during the final performance.

The poem starts by referring to 'the soloist', highlighting the important role he or she has to play: the one singer who will make a lasting impression on the audience members and the judges. The soloist's 'voice echoes through space', repeating the songs and voice in an infinite space of time and place within the minds of the audience members or on the DVDs released by the Student Council after the competition. The 'silver strand' is the voice of the soloist, standing out beautifully above the other voices. The other voices are just as important, as they play a supportive role for the soloist as they perform, both harmonically and emotionally. The friendships that form during the time of rehearsing are evident during the performance, as it sets

a foundation of trust between the performers. “[The goal of *Sêr* is to] promote singing” (Ralf:16).

The ‘threading folk’ and ‘serenading tapestry’ refers to the overall experience of *Sêr*, which includes the forming of friendships, the creative process, the performance itself and the competition. It is part of a tradition, participatory and understood by everyone involved in *Sêr* as explained in the discussion of the folk music ethos (Jones, 2006), which might also explain the use of the word ‘folk’ instead of referring to ‘tapestry’ right away. The word ‘tapestry’ refers to *Sêr* being a work of art as well as the overall *Sêr* experience. *Sêr* is created from nothing and needs various components (‘strand[s]’) to form a work of art. These components include songs, friendships, choreography and costumes. “[What *Sêr* does is to] promote a healthy sense of art among students” (Nico:47).

The songs are well known amongst the audience members, but have never before been sung in the original arrangements that are written especially for *Sêr* (‘songs unsung’). As *Sêr* forms friendships and expressions, ‘stories untold’ refers to the memories formed within the specific *Sêr* groups. These stories are ‘untold’ because of how very few people outside the *Sêr* groups understand what happens during rehearsals, where only the members, coach and organiser are present.

The second stanza starts with ‘a second thread joins in perfect harmony’, referring to a second voice joining in song and supporting the soloist’s voice in harmony (as confirmed by the next line ‘supporting the soloist’s silvery threading’). Once the second voice joins in, a third voice and a fourth voice join in song to proudly complete the whole of *Sêr* in a ‘social binding’ (which refers to the residence and campus pride and the friendships formed).

Sêr needs the basic elements of music to make the songs technically accessible, which is highlighted in the poem with ‘timbre and melody and harmonic part’. The phrase ‘interwoven, intersung, inspiring’ refers to the threads in the tapestry, woven together to form the overall experience of *Sêr*. It also refers to how participation and technical accessibility have to be present together in order for the overall experience to be good (2.3.2, 2.3.6) and for camaraderie

to be formed ('intersung'). The visible enjoyment inspires other students and audience members to pursue the same form of enjoyment ('inspiring listening heart'), by participating the next year or applauding those participating in the present (4.6).

The two-line verse highlights the prestige that is associated with *Sêr* and how it contributes to a vast repertoire of music ('orchestra of voices'). The musical expression within the arrangements touches each audience member deeply and brings forward the competitive spirit of all human beings ('the human spirit'), where the lasting message makes a bigger impression than a performance with no message at all (Janie:21).

Sêr emphasises how music is indeed "humanly organized sound" arranged in "socially accepted patterns" (Blacking, 1969:36-37). The musical and social whole that is *Sêr* "is an opportunity for students to share their love of singing with fellow residence members" (Ernst:11).

One participant explained the goal of *Sêr* best as "Unity, fun and a message. Musical freedom," (Ilse:13). *Sêr* promotes cohesion and unity among the students in the form of residence pride, commitment, prestige and popularity. The unity among the students creates a group identity for most of these students, giving them a sense of belonging and a sense of purpose. The freedom of musical expression that *Sêr* provides is a wonderful creative outlet for various artists, whether they are composers or singers. *Sêr* is one way of teaching music and becoming socially motivated, and it is technically accessible for a variety of learners.

5.9 Conclusion

Sêr is an event that promotes creativity, social interactions, hard work and singing among friends. I find that fascinating, as such a combination of activities is what music education is all about. *Sêr* is a place where ethnomusicology within student culture, music education, social interactions and popular culture meet; a place where singing is used to highlight the importance of making music together (see 2.3.2).

The students work together on *Sêr* to form something that is ultimately not their own; something that is not of their world of studies, classes, academic work, student loans and residence living. This is an art form ‘in honour of the highest art’ (5.8.1) and indeed something they would want to strive for, no matter the cost. The students who don’t sing in *Sêr* groups want to experience the music and the magic of the performances themselves, as if no other musical experience can give them that.

“[The goal of *Sêr*] is to promote cohesion, to make music and to give people the opportunity to be part of something ‘cool’ and something greater ... greater than themselves” (Sarah:2). What is meant by “something greater than themselves”?

It might imply that *Sêr* is not only about the pride, forming of creative identities or the tradition. It might mean that the music and singing are seen by the participants (especially by this one) as a higher form of art – probably higher than all the other art forms we are familiar with. Does it mean to be part of something absolute, maybe even God? I would think the latter. “For nothing is more perfect than when parts become a whole” (Van Zyl, 2013). Indeed.

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¹⁴ See Appendix C.

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¹⁶ Van der Sandt spelt the word *a cappella* with one 'p', which is why the title's spelling differs from how the word is spelt in the rest of this essay.

Appendix A Screenshots of questionnaires

These screenshots are the pages of the questionnaire as the participant saw it and where they filled in their answers (see 3.8 in essay). The email referred to in the first paragraph clearly stated that the participant can withdraw from the study at any time and that I, Linell Vonkeman, is busy with a MMus essay, which is why this study is conducted.

Ser as folk music ethos Exit this survey

*** 1. Geagte mede-Puk en Serlid!**

Baie dankie dat jy besluit het om deel te wees van hierdie studie. Soos verduidelik in die e-pos skop die vraelys af met 'n spasie vir jou voorletters en van as 'n handtekening. Jou handtekening is belangrik vir die kredietwaardigheid van die navorsingsprojek, omdat dit my as navorser toelaat om slegs jou antwoorde en opinies te gebruik ter ondersteuning van my navorsing tot dusver.

Daar is GEEN risikos verbonde aan hierdie vraelys of betrokkenheid aan hierdie navorsingsprojek nie en GEEN NAME gaan genoem of geassosieer word met hierdie projek nie. Enige opinies of antwoorde wat direk of geparafreer in die navorsingsprojek gebruik mag word gaan anoniem bly en, uiteraard, gaan geen koshuisname of koshuiseiendom in gevaar gestel word nie. Die enigste persoon wat jou naam gaan sien is ek, Linell Vonkeman - die navorser self.

Weereens dankie vir julle hulp en bereidwilligheid. Moet asb nie huiwer om direk met my in kontak te tree as jy enige vrae, besware of bekommernisse het nie. En onthou: 'SMILE!'

Vriendelike Ser-groete!

Linell

linell@vonkeman.net

Ja, ek wil graag deel wees hiervan!

Voorletters en van (handtekening)

*** 2. Hoe is Ser 'n tradisie op die NWU se Puk kampus?**

*** 3. Hoe is Ser deelnemend? Maw hoe is jou deelname in Ser belangrik?**

*** 4. Hoe dra Ser by tot jou identiteit as 'n student op die NWU Puk kampus?**

*** 5. Hoe is Ser 'n vorm van ekspressie? Maw kan Ser gebruik word om 'n idee, opinie of emosie oor te dra?**

Ja

Nee

Hoe?

*** 6. Hoe is Ser tegnies toeganklik? Maw is dit moontlik om Ser aan te leer sonder vooraf musikale opleiding?**

Ja

Nee

Verduidelik asb hoe jy of iemand anders in die groep Ser tegnies toeganklik enaar het.

*** 7. Hoe word Ser verstaan onder die res van die kampus?**

*** 8. Sou jy se Ser word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so se?**

(Please see page 2 for the question 9.)

* 9. Wat, volgens jou, is die doel van Ser?

Done

Powered by [SurveyMonkey](#)
Check out our [sample surveys](#) and create your own now!



Enkelsêr Reëls 2012

SOOS VAN TOEPASSING OP PUK SÊRKOMPETISIES

LET WEL: Die reëls mag verander na gelang van die ATKV en Universiteite Sêrkompetiese. Sodanige veranderinge sal betyds deurgegee word.

1. • Daar is twee kategorieë waarin meegeding kan word, naamlik mans en dames.
 - Enige koshuis en erkende dorpskoshuis, met 'n huiskomitee, mag deelneem.
 - Deelnemers moet reeds 'n minimum van ses(6) maande inwoners/lede van die koshuis wees. Erkende ad-hoc koshuislede mag ook aan die aksie deelneem indien hulle is by IVD geregistreer is.
 - Geen ander "impromptu groepe" mag deelneem nie.
2. • Alle lede moet ingeskrewe studente wees.
 - Studentennommers moet op aanvraag beskikbaar wees.
 - Slegs lede wat op die dag van optrede steeds lede van die koshuis, dorpskoshuis en Universiteit is, mag vir die betrokke huis deelneem.
3. Die sêrgroep moet uit 'n minimum van 10 lede en 'n maksimum van 20 lede bestaan.
4. Daar is geen beperking op welke aantal van die lede instrumentaliste mag wees nie.
5. Daar mag nie van enige klavierbegeleiding gebruik gemaak word nie.
6. Slegs draagbare, akoestiese instrumente (met ander woorde, instrumente wat nie met elektrisiteit/klankversterking werk nie) mag andersins gebruik word. Die instrument moet deur een persoon op en af van die verhoog gedra word. Instrumente moet nie domineer nie en moet effektief aangewend word.
7. Daar kan in verskeie tale gesing word, waarvan ten minste een liedjie Afrikaans moet wees.

8. Repertoire

Die sêrgroep se repertoire moet die volgende insluit:

- Een voorgeskrewe lied
- Een eie komposisie (geen bekende lirieke en melodieë nie).
 - 'n Eie komposisie is 'n liedjie waarvan die lirieke en melodie oorspronklik is indien die eie komposisie nie geregistreer is by die nasionale registrasie owerheid nie, word dit as oorspronklik beskou.
 - 'n Eie komposisie moet lirieke bevat.
 - Die eie komposisie mag nie dieselfde wees as 'n eie komposisie wat geskryf is vir enige ander Kultuuraksie in enige voorafgaande Kultuurtermyn nie.

Let wel: Slegs 'n Afrikaanse eie komposisie kan in aanmerking kom vir die ATKV-kontantprys

- Een lied moet totaal *a capella* (sonder enige vorm van begeleiding en perkussie) gesing word. Slegs stemgebruik, mondperkussie en lyfperkussie mag gebruik word.

Daar sal 'n spesifieke toekenning aan die beste eie komposisie en voorgeskrewe lied gemaak word.

9. Geen suggestiwiteit of onweloweglikhede, hetsy in beweging of woorde, word toegelaat nie.
10. Enige welwoeglike kleredrag of choreografie mag gebruik word.

11. Rekwisiete is toelaatbaar as dit bevorderlik is vir die sang. Onthou egter dat dit 'n sêrkompetisie is en nie 'n revue nie. Dekor word dus nie toegelaat nie. Dekor word omskryf as items wat slegs vir atmosfeer en tema uitbeelding gebruik word en nie as instrumente nie.

12. Daar mag van geen spesiale beligting gebruik gemaak word nie.

13. Optredetyd

13.1. Elke sêrgroep word 'n minimum van dertien (13) min en 'n maksimum van sewentien (17) minute op die verhoog toegelaat. Elke sêrgroep is self daarvoor verantwoordelik om sy repertoire so uit te werk dat hulle nie die tyd oorskry nie.

13.2. Daar sal 'n speling wees van dertig (30) sekondes voor en na die vertoning.

13.3. Daar is drie tydhouders op die sy-verhoog. Tyd begin wanneer die eerste klank wat as deel van die vertoning gemaak word en eindig wanneer die laaste lid van die sêrgroep en al die sêrgroep se toebehore by die verhoog se laaideur uit is.

13.4. In die geval van 'n tydsbeperking wat nie nagekom is nie, sal penalisasie toegepas word.

14. Penalisasie

14.1. Indien 'n koshuis/sleep se repertoire die toegelate tyd vir die vertoning oorskry of onderskry, word die betrokke koshuis/sleep volgens die volgende gyskaal gepeenaliseer:

14.1.1. 'n Speling van dertig (30) sekondes word toegelaat na of voor verstryking van die toegelate tyd vir effektiewe sang, waarna penalisering bereken word.

14.1.2. Een (1%) persent word van die totale punt afgetrek indien die koshuis/sleep die toegelate tydperk met minder as dertig(30) sekondes na die speling tydperk oorskry of onderskry.

14.1.3. 'n Verdere twee (2%) persent word van die totale punt per 30 sekondes na die eerste penalisasie verbeur.

14.2. Enige koshuis/sleep wat enige ander reël oortree as waarvoor penalisering hier gespesifiseer is, sal volgens die diskresie van die interne tugkomitee gepeenaliseer word. Dit word opgevat in voorafgaande reëls ten opsigte van die aksie en oorgelaat aan die diskresie van die beoordelaars en UK.

14.3. Indien 'n koshuis/sleep minder as agt dae voor die dag van die aksie onttrek, kry die betrokke koshuis/sleep nul (0) vir die aksie en word beboet met R800. Die aksie se punt word in berekening gebring vir die Kultuurtrofee, as een van die vier (4) punte wat tel vir die kultuurtrofee.

15. Sêrgroepe wat die reëls oortree (uitsluitend verlengde optredetyd), sal na gelang van die diskresie van die interne Tug-komitee gestraf word.

16. Geen kerse, oop vlamme of water van enige aard word op die verhoog toegelaat nie. Oortreding van hierdie reël sal lei tot diskwalifikasie.

19. Voorgeskrewe liedere

- Die voorgeskrewe liedere vir 2009 sal vas gestel word.

Die musiek word nie verskaf nie, en bladmusiek is koshuise se eie verantwoordelikheid om te kry.

- Hierdie liedere kan op enige wyse herskryf of geïnterpreteer word, en die doel is slegs dat dit op 'n kreatiewe manier benader word, om 'n samehorigheid tussen koshuise te bewerkstellig.
- Die oorspronklike melodie van die voorgeskrewe lied moet êrens in die verwerking behou word. Die lied kan bv. verminder word, maar moet herkenbaar wees en deurgaans as die basis van die verwerking dien.
- 'n Minimum van vier (4) mate van die melodie moet êrens in die verwerking duidelik hoorbaar en herkenbaar wees.

20. Beoordeling

- Die punte-toedeling word as volg verdeel:

20% - vermaak
80% - musikaliteit

- Die hoogste en laagste beoordelingspunte word buite berekening gelaat.
- Die beoordelaars se beslissing is finaal en geen korrespondensie sal daarvoor aangegaan word nie

Die kriteria vir beoordeling is as volg:

1. Musikaliteit

(80%)

1.1	<u>Balans</u> Daar moet 'n balans wees tussen die verskillende stempartye, die groep en soliste, asook instrumente indien dit gebruik word	(10)	*Instrumentgebruik en mondperkussie is deel van die totale musikaliteitskomponent. Daar is dus nie 'n afsonderlike punte daarvoor nie.
1.2	<u>Dinamiek</u> Dit behels die toonsterkte-aspek van die musiek. Onderskeid tussen hard en sag, en die toepaslike aanwending daarvan	(10)	
1.3	<u>Diksie</u> Uitspraak van woorde.	(10)	
1.4	<u>Intonasie</u> Dit behels die mate van korrektheid van toonhoogte. Is die sêrgroep op noot of vals?	(20)	
1.5	<u>Harmonisering</u> Die sêrgroep moet 'n musikale sameklank vorm, d.i. die vereniging van al die stempartye en klanke. Indien daar van *instrumente en mondperkussie gebruik gemaak word, sluit dit klank in	(30)	

2. Vermaaklikheid

(20%)

2.1 Spontaneïteit en meelewing

- Die groep moet

oor 'n sekere energie en atmosfeer beskik.

- Dit sluit o.a. gesigsuitdrukings, reaksie van die gehoor, interaksie met die gehoor en interaksie met mekaar in.

2.2 Algemene indruk

- Die produksie as geheel word beoordeel.
- Liedjiekeuse, afronding, kostumering, choreografie, teks, tema, kreatiwiteit, humor, inisiatief, oorspronklikheid, effektiewe en kreatiewe instrumentgebruik is hier van toepassing



Datums & Tye van Enkelsêr

- Skiet vir posisies van optrede en blokbesprekings _____
- Inhandiging van Repertoires _____
- Afhaal van eregaste kaartjies & blokbesprekings _____
- Verkope aan publiek, dames _____
- Verkope aan publiek, mans _____
- Verkope aan publiek, finaal _____
- Datum van Kleedrepetisie _____

Tyd van Kleedrepetisie _____

Datum van optrede Mans/Dames _____

Tyd van optrede: Agter Totius _____
 Totius _____
 Lovers Lane _____
 Green Room 1 _____
 Green Room 2 _____
 Oudit _____

Datum van optrede van Finaal _____

Tyd van optrede: Agter Totius _____
 Totius _____
 Lovers Lane _____
 Green Room 1 _____
 Green Room 2 _____
 Oudit _____

Inhandiging van Ervaringsvorm _____



Beoordelaarstaat

Beoordelaarsvorm: Koshuis nr. ____

Beoordelaar: _____

Musikaliteit : 80 punte

Balans	10	
Dinamiek	10	
Intonasie, stemgebruik en instrumente	20	
Diksie	10	
Harmonieë en melodieë	30	

Vermaaklikheid : 20 punte

Spontaniteit en groepsdeelname	5	
Sêr-toepaslikheid en liedkeuse	5	
Afronding en algemene indruk	10	

Totaal	100	
Eie komposisie	100	
Voorgeskrewe lied	100	

Kommentaar

**Ervaringsvorm**

Naam _____

Koshuis _____

Dui asb. met 'n kruisie (X) aan hoe jy as Kultuur HK-lid die volgende aspekte van Enkelsêr ervaar het.

1 = Uitstekend, 2 = Baie goed, 3 = Gemiddeld, 4 = Ondergemiddeld, 5 = Swak

	1	2	3	4	5
Keuse van die voorgeskrewe lied					
Beoordelaars					
Seremoniemeesters					
Keuse van die Gaskunstenaars					
Lokale					

Tegniese aspekte					
Bemarking					
Blokbesprekings en kaartjies					
Kommunikasie van UK na HK-lede					
Algehele reëlings rondom Enkelsêr					

Sou jy graag wou hê dat ons iets op 'n ander manier moet aanpak? Wat is dit en watter veranderinge stel jy voor?

Is daar enigiets spesifiek waarvan jy wil hê die Kultuur UK moet kennis neem?

Wat was jou en jou koshuis se ervaring van Enkelsêr 2012?

Appendix C: Data gathered (formatted)

Introduction

This document is a formatted version of the original data (as found in Appendix C), as used in the essay, *Understanding student serenading (sêr) on the Potchefstroom Campus of the North-West University*. The references and citations within the main document (Name:#) refers to the name of the participant and the number of the page in this document of where the participant's exact words can be found.

Interviewee 1

“Hans”. Personeellid en oudstudent, 22 March 2012, Potchefstroom, Email correspondence:

Wanneer was die eerste *Sêr*-uitvoering gehou in sy huidige formaat?

Ek weet nie maar dit moes in 1995 of daar rondom gewees het

Wanneer was die eerste *Sêr*-uitvoering gehou wat nie in vandag se formaat is nie? Hoe het dit verskil?

Hoe het die tradisie begin?

Toe ek `n student was, het my koshuis "UITSPAN" reeds in 1970 die *Sêr* kompetisie gewen. Die kompetisie is toe nog in die Totiussaal gehou. Daar was nie klank of beligting nie. Ons kostuums was pajamas en ons het as dekor boomtakke en `n sleepbankie gebruik.

In die jare 1985 en daarna het daar `n verandering ingetree deurdat jy as *Sêr* groep van koshuis tot koshuis moes gaan en die beoordelaars was êrens in `n koshuis versteek, maar die *Sêr* groep het nie geweet waar nie. Die klem het dus regtig op die tradisionele *Sêr* geval.

Met die ontstaan van die nasionale Serenade-kompetisie het dinge (volgens my mening) begin ontaard in `n "revue-show" omdat die PUKKE aangepas het by die behoefte en reëls van die ander kampusse. Dit is nie meer vandag die oorspronklike Serenade-gedagte nie en die vereistes het baie weinig met tradisionele Serenade te doen.

Terloops: As 'n mans *Sêr* groep laat die aand by 'n dameskoshuis gaan *Sêr* het, het die dames slegs die ligte in hul kamers geflikker as hulle van die sang gehou het. Daar is nie met die *Sêr* groep gesels of van balkonne af geskree nie soos ek dit later as huisvader van [Dameskoshuis B] beleef het.

Interviewee 2

“Johan”. Personeellid en oudstudent, 19 March 2012, Potchefstroom, Email correspondence:

Ek weet nie of my ander kollega's al met jou gesels het nie, maar hierby my bydrae:

Ek glo hulle sal veel meer kan bydra as ek omdat hulle heelwat langer reeds by die Puk betrokke is.

My bydrae:

- *Sêr* is so oud soos die berge hier op die Puk. Puk Agrief en Museum (oostekant van Bib) sal vir jou baie meer historiese info kan gee.
- Ek was in 1986 1ste-jaar en *Sêr* was so deel van Puk wees soos die Fanie du Toit [en] die Totiussaai.
- Dit was altyd informeel en mans en dameskoshuise het informele *Sêr* groepe gehad wat los en vas oor en weer bymekaar gaan *Sêr* het.
- Dit was nooit 'n formele kompetisie ding in my tyd gewees nie (sover ek kan onthou nie). Dit het eers later gekom ([dalk] middel [negentigs], dalk vroeër).

Interviewee 3

“Sarah”. Oudstudent (24 September 2012) (Skype interview, interviewee in Johannesburg)

Wat is die doel van *Sêr*? Is om samehorigheid te bevorder, om musiek te maak en om mense die geleentheid te gee om deel te voel van iets ‘cools’ en iets groots. Wat ek bedoel daarmee is om deel te wees van iets bietjie groter as net hulle self, so jy werk saam met ander mense aan 'n doel en dit is die definisie van *Sêr*.

Wat was jou algehele ervarings van *Sêr* toe jy gesing en gespeel het? Dit was in my eerstejaar, eerlikwaar dis nie vir my so positief nie. Dit hang seker [af van] jou koshuis en so aan. En die feit dat ons nie eintlik baie goed was nie maar dit was baie frustrerend want ons het 'n afrigter gehad wat niks

geweet het nie en nie kan notelees nie. So 'eventually' is 'n eerstejaartjie soos ek daar om die vuil werk te doen. En gevolglik, verstaan, so dan investeer jy op die ou end baie en dis 'fine' want dit is vir 'n groter doel. Maar in ons geval het jy regtig beperkte hulpbronne gehad want dis regtig nie goeie stemme noodwendig nie en intonasie is 'n moerse probleem en... die enigste instrument behalwe [my viool] was 'n panfluit wat hulle kan byvoeg wat 'cool' is behalwe as jy vals sing kan jy nie net 'n panfluit daar bysit nie want dan 'screw' dit als op want dan is die panfluit op pitch en jy nie so. Dit was vir my regtig baie, baie frustrerend, regtig. Daar was seker lekker tye ook maar...dit was vir my byvoorbeeld baie lekkerder om betrokke te wees in 'n afrigtersposisie...soos met my ervaring by De Wilgers. Al het ons nie 'n goeie plek gekry nie, miskien was dit vir my lekkerder was om met ouens te werk as met meisies want dit is baie keer so. Dit was vir my baie meer bevredigend, om te sien hoe dit tot iets kom want dit voel vir my hulle was tog...op 'n beter standaard en dit was tog makliker om iets goeds op die planke te bring. Terwyl Dameskoshuis C het hulle dood geoefen maar dit was uiters frustrerend...mens het nooit op die punt gekom wat jy nou musiek kan maak en regtig kan...ek was nie baie trots op wat ons gedoen het nie. Dameskoshuis C is 'n dorpskoshuis en dit het 'n groot invloed op [die eindproduk].

Sou dit anders uitgedraai het as Dameskoshuis C 'n kampuskoshuis was of dink jy dit sou dieselfde resultaat gehad het?

Dit hang af weereens van die hulpbronne van die koshuis, die stemme en die kwaliteit van die stemme en die instrumentaliste tot jou beskikking. Ek bedoel nie geld of... 'obviously' goeie afrigter, ja maar ons het dit net ongelukkig getref want dit was nou maar net 'n simpel afrigter. Dit kon 'n baie beter een gewees het wat nogsteeds goedkoop is, verstaan? So, dit hang af van die koshuis. Maar wat is op die ou einde *Sêr*? Dit is 'n klomp individuele stemme wat saamgevoeg word en as jy nie goeie individuele stemme kan hê nie gaan jou [geheel] ook nie mooi wees nie.

Interviewee 4

“Meredith”. (26 September 2012) (Skype interview, interviewee in Johannesburg)

Wat is die doel van *Sêr*?

Dis 'n goeie medium om die kultuur van die groep studente te bevestig en vestig 'n kameraadskap tussen die studente te bewerkstellig. Ek dink daar is ook 'n doel daarin om die musikale ervaring en

vaardighede van die [mense] te ontwikkel. Dis 'n groot geesvang ding; ['n] groot geesvang aksie.

Wat bedoel jy met geesvang aksie?

Dis soos wat dit is met enige musikale ervaring wat in 'n groep geskied...en dit gaan baie oor die kameraadskap en die feit dat mens die kameraadskap tussen mense op 'n musikale vlak kry wat eintlik al 'n geestelike vlak is; wat mens nie kan verduidelik as mens nie deel is van so 'n groep nie.

Hoelank het jy *Sêr* gesing?

3 jaar, ek het in my eerste jaar Bingel-*Sêr* gesing...eers vir Dameskoshuis C se Bingel-*Sêr* en toe vir Dameskoshuis D gesing [vir twee jaar].

Wat was jou ervaring tussen twee dorpskoshuise?

Met alle respek gesê, die Dameskoshuis C mense het gegaan op wie hulle ken. En as hulle jou nie geken het nie en nie van jou geweet het nie, maak nie saak hoe groot 'n talent jy het of hoe musikaal jy is nie, hulle het jou net eenvoudig glad nie [raakgesien] nie, wat vir my baie sleg was...Dan het hulle byvoorbeeld foute gemaak en dan raak hulle gefrustreerd en hulle verstaan nie wat hulle fout is nie. En dan weet ek presies wat om te doen om hulle reg te help maar dan ignoreer hulle my net en hulle gee my nie kans nie. En op die ou einde het ons [baie sleg] gedoen... As hulle my insette wou hê dan kon ons bietjie beter gedoen het voel dit vir my. Die mense in Dameskoshuis D was baie musikaal gewees, dit was almal koormense en hul was ook my vriendinne. Ek het gevoel ek het meer ingepas daar en hulle was ook almal baie meer oop vir voorstelle en [acknowledgement] as mens en as mede-musikant. Hulle was nie 'clickerig' nie; hulle het nooit op mens neergesien nie en as daar 'n nuwe mens inkom, selfs [al ken hulle nog nie persoon nie] het hulle geluister vir hulle. Dis deel van die kameraadskap en die eenheid en as jy na *Sêr* luister, sal jy presies weet...as daar nie konsensus in die groep is nie... as daar 'n bakleiery is onder die lede, dan kan jy maar koebaai sê vir die *Sêr* want dit affekteer die musiek so baie en mens kan regtig, definitief die verskil hoor in mens se optrede.

Wat was jou algehele musikale ervaring?

Die musikale kwaliteit was meer gewees, baie van die verwerkings was geraamtes van die liedjies en ons het saam die liedjies geskryf en aangeleer, wat dit meer 'awesome' gemaak het.

Sou jy sê *Sêr* is tipe van volksmusiek?

Ek sou nie sê dit is volksmusiek nie, alhoewel mense baie daaraan deelneem en die sosiale aspekte ens.. Dis eintlik relatief want jy kry *Sêr* groepe en *Sêr* musiek wat (baie) moeilik is en wat mense nie sommer kan aanleer en wat regtig tegnies is, en dan kry jy weer *Sêr* groepe wat heeltemal uit volksmusiek bestaan. So ek sou nie *Sêr* kwalifiseer as volksmusiek nie. Nie alle *Sêr* groepe is volksmusiek nie.

Interviewee 5

“Pieter” (13 November 2012) (Skype interview, interviewee in Potchefstroom)

Hoe was die *Sêr* kompetisie in vroeër jare gewees?

In 2001-2003/4 het *Sêr* in een aand plaasgevind en later was dit een aand dames en een aand mans, wat dit in ontwikkel het. En toe word dit een aand mans, een aand dames, een aand top 5 en dan 'n gala aand. Dit het ontwikkel oortyd.

Bevorder 'n kuns identiteit, wat bedoel jy daarmee?

As mens kyk na kuns op die Puk, wat definieer kuns op die Puk, dan is een van die aspekte wat definitief uitstaan is *Sêr*. Pukkuns is *Sêr*, bingle *Sêr*, eerstejaarskonsert, debat ensovoorts As jy kyk na daardie 6 aktiwiteite sal *Sêr* mees populêr wees.

Hoekom is *Sêr* nie 'n goeie platform om boodskappe en ekspressie oor te dra nie?

Daar was een jaar wat ('n dameskoshuis) spesifiek 'n tema gehad oor molestering en mans en verkragting...baie goeie boodskap maar dit het die gehoor met 'n baie wrang smaak in die mond gelaat want dit was 'n baie morbiede tema gewees en alhoewel dit geslaagd is dink ek het dit dalk...jy kan nie die kompetisie wen met so iets nie. Daarom is dit nie die platform om dit op te doen nie.

Sê maar politieke grappies en kommentaar word gedoen?

Dis goed want dit is in 'n meer ligte luim, humoristiese luim gedoen.

Ernstige sake word nie heeltemal goed ontvang nie?

Onthou dit is 'n lang aand, ons praat van veertien dameskoshuise ... twaalf tot veertien manskoshuise. Dis 'n lang aand en mense hou van ietsie meer lig. As dit swaar raak dan is dit 'tough', dan is dit

moeilik om te volg en jy verloor jou gehoor bietjie.

Hoekom is daar so baie tyd en aandag spandeer aan *Sêr*?

Ek dink dit is een van die lekkerste kultuuraktiwiteite wat daar is op die Puk en mens kan dit vir enige persoon vra wat *Sêr* gesing het. Ek bedoel: Jy kry mense wat aan die einde van die termyn, dan sê hulle nooit ooit weer nie. Maar dan kry jy dit volgende jaar dat hulle dit maar net weer doen en sê hulle weer dit is so lekker. Dis is die lekkerste tyd van hulle lewe. Jy kry mense wat nie sing nie en wat daarna kyk en sê: “ Ek wens ek het maar tog gesing, ek wens ek het daardie opoffering gemaak en ek wens ek was daar. As ons dit sien in die breë konteks, in die nasionale kompetisie dan is dit ook 'n motivering...want as die finaal in Stellenbosch aangebied word beteken dit (die finaliste) gaan afvlieg...en dis 'n baie bly vooruitsig om so iets te kan doen. Dis die nasionale kompetisie; hul kan meeding met die bestes in die land. Tydens die oefeninge is alles nie net van ‘oefen’ nie; daar is grappe, daar is persoonlike grappe wat ontstaan so oor [‘n] ses maande periode. En dis lekker! Die ‘saamsit en besluit watter liedjies gesing gaan word’, dis *Sêr*; dis lekker!

Hoe belangrik choreografie in *Sêr*?

Choreografie het oor tyd nogal baie belangrik geword as wat dit voor die tyd was, mens kan nie meer net staan en sing nie, die geheelbeeld word beoordeel en uit die aard van die saak is dit ook nie 'n revue nie. ..effektiewe choreografie sal ek sê, is gepas. Die bewys dat die *Sêr* (groep) bietjie meer moeite gedoen het om te doen wat hul moet doen.

Is die keuse van liedjies ook belangrik of is dit volume en kwaliteit van die stemme?

Liedjiekeuse is super belangrik, selfs belangriker as sangkwaliteit, alhoewel die twee loop saam. Twee koshuise wat min of meer dieselfde sangkwaliteit vir my gaan gee...liedjie keuse kan ook 'n ding lig maak of swaar maak, maar dit is weereens 14 koshuise wat sing op een aand. As jou ‘medleys’ en liedjies my nie kan interesseer om te luister nie, maak nie saak hoe mooi jy sing nie, gaan [ek] nie daarna wil luister nie.

Dink jy volgorde van optredes beïnvloed die uitslae van die *Sêr*?

Verseker. Om eerste op te tree... jy kan net sowel nie deelneem nie. Die kans dat jy gaan deurgaen is baie skraal. Maar dit is beter in die opsig dat die top vyf aand help bietjie daarmee so jy gaan ‘n tweede keer deelneem, so dan [het] dit nie so groot effek nie. Maar by die nasionale *Sêr* waar jy net een keer

voor die judges optree - verseker. Om eerste op te tree is dit moeilik om dan te wen. [Die] volgorde is belangrik, maar plaaslik nie so belangrik nie want plaaslik [is] daar die kans om met [die] top vyf deur te dring. Die 'judge' het jou gesien die Dinsdagaand, nou gaan hy jou weer die Wonderdag sien... Die volgorde is nie dieselfde nie, so jy kan dalk daar wen. Dit het al gebeur dat mense die eerste rondte gewen het en met die top vyf aand nie meer wen nie. Dit het verseker 'n invloed.

Sou jy sê die oefentje en die week van *Sêr* (as dosent) dat dit aanvaar word onder die dosente?

Ek weet nie hoeveel van die dosente is regtig bewus van *Sêr* nie, maar as jy nie direk daarby betrokke is nie, dan gaan jy nie eintlik weet daarvan nie. Jy [gaan] nie agterkom as een of vuf studente nie in jou klas is nie...maar dit hang af van fakulteit tot fakulteit en ek praat nou namens ingenieurswese. [Ek] dink van die dosente hier weet nie eens van *Sêr* nie.

Sou jy sê *Sêr* word meestal onder nuwe studente gesing, word daar baie ouers studente betrek?

Wat is die verhouding...? Wat deelneem.

Dit hang [af] wie elke jaar.. die 'cut' maak en daar is oud en jong [studente]. Dit is maar 'n groot kompetisie en [vir] die meer kompeterende koshuise is dit maar 'n groot storie. Oudisies is 'n vreeslike wesenlike ding dat party mense net nie die top twintig maak nie; dit is vir party mense baie emosioneel. Want onthou: dis nie van "ek maak dit" nie en "kan nie die oefeninge bywoon" nie, dis "ek maak dit nie en my hele *Sêr* termyn gaan ek nie sing nie".

Watse koshuis was jy en watter jare?

Veritas, in 2011-2004.

Hoe het dit verskil in terme van nou?

Dit was in Meimaand [gehou]...in 2003 verander na Augustus of Julie maand, met die finaal in September. Die reëls is oopgegooi in terme van buite afrigting¹. Destyds mag jy glad nie buite afrigting gebruik het nie, behalwe die laaste drie dae voor die kompetisie. Die eie komposisie moes intern geskryf gewees het en nou is [dit] ook oop. Die Puk het natuurlik pateties gedoen destyds [teenoor ander koshuise] juis as gevolg hiervan. Ons was net nie op dieselfde standaard in vergelyking met die ander kampusse nie want die ander kampusse het later deelgeneem, [was] beter voorbereid gewees en as hulle daar kom het hulle 'n beter 'show' gehad.

¹ Afrigters wat van buite die koshuise of die kampus inkom om koshuise af te rig.

Hoe het die koshuise van die Puk gedoen?

Puk het in 2005 gewen omdat die wenkoshuis oortyd gegaan het en toe het Heimat outomaties gewen. Veritas [het gewen in die jare] 2006-2009.

In terme van standaard, mans teenoor dames, wie dink jy [is die beste]?

My eerlike opinie: Mans *Sêr* geniet ek meer, omdat dit laer registers is; dis al. Dames *Sêr*...dis te hoog. Goeie dames *Sêr* sal ek luister. Mens verskoon makliker 'n swak mans *Sêr* as 'n swak dames *Sêr*.

Kostuums en temas, wie is meer oorspronklik?

Elke jaar is [anders].

Musiekopleiding gewys, het jy musiekopleiding gehad voor jy *Sêr* gesing het nie?

Geen. Ek dink nie daar was regtig enige musiekopleiding in ons groep nie. Dit wat jy doen, leer jy maar met buite afrigting en jy maak hom werk. Die algemene persentasie gewys B.Mus studente is baie klein. In 2000 het Patria se *Sêr* bestaan uit Pukkoorlede maar toe was *Sêr* anders. Mense wou 'n ander *Sêr* gehad het maar deesdae is dit nie meer so nie. Deesdae kry [mens] nie meer 'n *Sêr* wat net bestaan uit Pukkoorlede nie.

Wat is die musikale motivering agter die *Sêr* uitvoerings?

Ek dink dis lekker om iets nuuts op die planke te bring. Dis ook 'n mate van opvoer en met die 'medleys' is dit lekker. Dit is vars ding, iets wat oud is op 'n ander manier musikaal voor te lê. Daar is eie komposisies, daar is iets wat mens kan byvoeg tot [die] musikale wêreld. Mense kyk dit [op] *Youtube* en as hulle daarvan hou, sal hulle dit onthou vir 'n lang tyd daarna.

***Sêr* videos op *youtube*, het dit die finale uitslae beïnvloed het?**

Ek was *Sêr* seremoniemeester gewees. *Twitter* en *Facebook* hardloop en *Twitter* is meer persoonlik. Die beoordelaars wat *Twitter* gevolg het, het als geweet. Die bespreking op *Twitter* het 'n groter invloed gehad het op...die uitslae.

Die dorpskoshuise teenoor die kampuskoshuise?

Mens moet meer kyk na spesifieke koshuise, mans en dames. Dis tussen hulle om dit uit te werk.

Questionnaire and participants' answers (sorted by participant).

Participant A ("Pieter")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr is 'n jaarlikse instelling en iets waaraan baie aandag en tyd spandeer word. Die blote feit dat hierdie aktiwiteit al uitgebrei het na [vier] aande op kampus, is 'n toonbeeld hiervan.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sêr vorm deel van die totale kunste kompetisie. Dit is dus nie noodwendig verpligtend om deel te neem nie, maar dit is verseker lekker. 'n Mens kan wegstap met die 'Kunstebeker', al het jy nie aan *Sêr* deelgeneem nie.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek glo dat *Sêr* op kampus 'n groot deel van die kuns-identiteit van Potch definieër.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Dit het al gebeur dat groepe 'n bepaalde boodskap wou oordra, maar dis nie noodwendig die beste platform daarvoor nie.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Meer moeite is wel nodig om als dan te bemeester, maar nie almal in die groep het enige vooraf kennis nie.

Hoe word *Sêr* verstaan onder die res van die kampus?

As 'n groot geleentheid.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en gehele publiek? Hoekom sou jy so sê?

Ja, dit word ongelooflik ondersteun.

Wat, volgens jou, is die doel van *Sêr*?

Om op 'n gesonde wyse te kan kompeteer in 'n nasionale *a cappella* sangkompetisie.

Participant B (“Ernst”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

1. Dit is n vasgestelde datum wat elke jaar die Puk dagboek haal 2. Dit is een van die hoogtepunte van die universiteitskalender 3. Nasionale *Sêr* as kompetisie is ook n jaarlikse gebeurtenis, dus is dit ook vir die Puk so.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Dit bied studente wat lief is vir musiek en sang die geleentheid om dit te doen, afgesien van watter graad jy studeer. As jy 'n liefde het vir sang, is *Sêr* die plek vir jou. Dit is ook n baie belangrike platform om vir jou koshuis iets te beteken, omdat *Sêr* se prestasie so hoog geag word.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit maak jou bekend vir die res van die kampus, mense ken jou as jy in n goeie *Sêr* sing. Dit brei ook vaardighede uit i.t.v musiek en verbreed jou horison om verder in Puk strukture in te beweeg. *Sêr* het my laat deel voel van iets groter as net ek en later my ingetrek en uitgespoeg om ander areas van die kunste ook te ondersoek.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Ek dink dit [hang] af van individu tot individu, maar vir my is dit my "escape" van 'n graad wat vervelig is en wat ek eintlik nie geniet nie. Sonder *Sêr* sal ek n droë kampuslewe he wat bestaan uit studies. *Sêr* is my 'get out of [studying] free card.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het al menigde studente gesien wat [hoegenaamd] geen musikale ervaring het nie en wat dan soms as die sterre van *Sêr* uitree.

Hoe word *Sêr* verstaan onder die res van die kampus?

Almal weet *Sêr* is groot, dit is hoekom mense in rye slaap vir kaartjies. Vir 'n week staan die universiteit stil vir *Sêr* - dosente verstaan dit egter nie, of altans nie myne nie, maar wie gee nou om wat dosente dink!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Dosente nee! Ek kon nog nooit *Sêr* as 'n verskoning vir enige akademiese goed gebruik nie, bygesê ek studeer regte. Ek dink hulle is jaloers, want al wat hulle het is hulle werk. Ek lewe 'n vol en lekker lewe en balanseer my *Sêr* en studies. Ander studente aanvaar dit definitief, almal wens hulle kon *Sêr* sing. Ek het al vir menigde koshuise hulle oudisies gedoen en daar kom gemiddeld 70 mense elke jaar om *Sêr* te sing.

Wat, volgens jou, is die doel van *Sêr*?

Om studente die geleentheid te gee om hulle liefde vir sang saam met mede-koshuislede te deel, om die Puk nasionaal te verteenwoordig (of dan nou die universiteit waar jy studeer) en laastens is dit 'n groot finansiële bydrae tot die kunste se finansies.

Participant C (“Trudie”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

In sommige opsigte bly dit jare lank dieselfde. Dit word byvoorbeeld uitsluitlik deur studente afgerig en opgevoer. Dit is 'n lekker sosiale aktiwiteit en 'n belangrike deel van georganiseerde studente lewe. Ek het dit baie geniet en die trots van die koshuis was op die spel.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

In 'n koshuis met beperkte stemme is elkeen wat kan noothou of 'n instrument kan speel belangrik.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek voel ek behoort in die koshuis en ek is deel van die studente lewe.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Daar is dinge wat deur sang gekommunikeer kan word wat andersins nie toegelaat sou word nie soos byvoorbeeld protes oor bestuur.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Almal kan deelneem want die musiek word mondelings oorgedra en nie deur musieknotasie nie.

Hoe word *Sêr* verstaan onder die res van die kampus?

Hulle geniet dit as [vermaak] maar hulle beskou dit ook as belangrike punte vir elke koshuis.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja almal geniet [dit]. Ek dink dosente mag dalk voel dit meng te veel met akademie in.

Wat, volgens jou, is die doel van *Sêr*?

Om georganiseerde studente lewe te bevorder en iets daar te stel waarop studente trots kan wees.

Participant D (“Ilse”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Elke jaar deel honderde studente in die oudisies om 'n plekkie op die verhoog te wen. *Sêr* word elke jaar net [groter].

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Daar is slegs [maksimum twintig] mense op die verhoog. [Met ander woorde] vyf mense op 'n stemparty. Dus as jy nie jou deel doen nie, rig jy skade aan die produk.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Jy vorm deel [van] 'n groep mense wat maande oefen om die beste te wees! Jy word 'n klein *Sêr* familie wat groot en goeie vriendskappe kweek! Dit vorm jou as student, as mens en sommige as musikante.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Deur die verskillende tegnieke wat musiek uitbeeld, oor die algemeen: Intonasie, harmonieë, danse, klere, humor, kontroversie. In sewentien minute probeer die twintig deelnemers hul boodskap en/tema oordra

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Die wat bladles, kan dit doen. Vir die wat nie kan nie is daar afrigters met instrumente wat die musiek in/aanleer.

Hoe word *Sêr* verstaan onder die res van die kampus?

As 'n fantastiese, 'amazing' produk! Kampus is altyd [verskriklik] opgewonde oor *Sêr* dat die kaartjies vlieg en studente selfs voor die kaartjie-kantoor kamp om 'n kaartjie te verseker!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

As 'n fantastiese amazing produk! Kampus is altyd [verskriklik] opgewonde oor *Sêr* dat die kaartjies vlieg en studente selfs voor die kaartjie-kantoor kamp om 'n kaartjie te verseker!

Wat, volgens jou, is die doel van *Sêr*?

Eenheid, fun en 'n boodskap. Musikale [v]ryheid.

Participant E (“Rachel”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Every year each and every dorm tries to show [off] their musical talent by entering this competition. It has become deeply embedded in all traditions surrounding music and culture.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

The strength of your performance relies on each and every person giving their utmost to make sure every performance is to best bet of their abilities. It is the responsibility of each person to make sure that they give it their all and this is what makes them respect each other.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

It's not just a group you song with, the people in this group become you family for six months of the year and this shapes the person you become. You find outbreak about yourself because you are pushed to do things you normally wouldn't.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Because music is a way of expressing not only your feelings but also your 'political and social views'.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Not everyone is capable of reading sheet music but this type of skill is easily learnt when you are working with others who possess this skill. It is however beneficial to the group two have members who have musical qualifications because they can help the others.

Hoe word *Sêr* verstaan onder die res van die kampus?

It is seen as a form of bonding and many are intimidated by the level of musical talent that is produced by some dormitories.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so sê?

Yes. I think everyone sees his as a platform of expression and that is what makes everyone understand how much work goes into it.

Wat, volgens jou, is die doel van *Sêr*?

To showcase musical talent

Participant F (“Ralf”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit word jaarliks gedoen en die koshuise is nogal ernstig daaroor.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Ek tree op as [‘n] verwerker/komponis/afrigter.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek het van my eerstejaar af deelgeneem aan *Sêr*. Mense ken my en kontak my gereeld as gevolg hiervan. Ek sou sê dat dit bygedra het tot my identiteit as musikant.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

In die eie komposisies het ek al baie politieke en etiese vra gevra en ook baie kommentaar op dinge gelewer.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Die *Sêr* lede is baie afhanklik van hulle ore. Meeste van die studente kan nie van die blad af sing nie. Gewoonlik is bladmusiek oortollig. Dit leer hulle baie goed luister en vorder musikale geheue.

Hoe word *Sêr* verstaan onder die res van die kampus?

Dit is samebindende aksie. Met ander woorde mense groei saam en leer dinge. Ek dink almal wat op die kampus swot was in 'n *Sêr* of het al *Sêr* gekyk en geniet!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Natuurlik! Dit is die hoogtepunt van die kultuurkalender.

Wat, volgens jou, is die doel van *Sêr*?

Bevorder sang.

Participant G (“Inge”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr het ontstaan as 'n groep manne wat altyd vir die dames in klein groepies voor hulle koshuise begin sing het - 'n [Serenade] is gehou onder hulle koshuiskamervensters. Later het hierdie serenades 'n kompeterende aard aangeneem en dis hoe *Sêr* tot stand gekom. Later toe die kampus se *Sêr* 'n kompetisie tussen mans en dames op kampus geword het en erken is as een van die kuns- en kultuur gebeure op kampus wat [nie] misgeloop moet word nie, het die ATKV o.a. hierdie verskynsel op ander kampusse raakgesien en 'n projek geloods wat as Nasionale *Sêr* bekend staan vandag. Namate die *Sêr* tradisie gegroei het op kampus en [op] nasionale vlak, is ek nie meer seker of dit so erg oor tradisie gaan nie, maar dalk eerder oor die titel wat 'n *Sêr* groep ontvang as "nasionale *Sêr* wenners". Mynsinsiens is 'n mooi tradisie besig om 'n te kompeterende aard aan te neem.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Dit is uiters belangrik. [*Sêr* spanne] moet net so baie saamwerk soos 'n rugbyspan. As jy nie saam oefen nie, of as jy 'n bal lelik aangee, is die "game" daarmee heen. Die groep en soliste moet mooi saamwerk om mekaar nie dood te sing nie en eerder 'n goeie geheel na vore te bring. Meisies en [m]ans spandeer so baie tyd saam en leer om te sing en 'n "show" op die planke te sit, dat hulle nie anders kan as om saam te leer en 'n bemagtigingsproses te ondergaan nie. Studente wat van klein dorpie af kom - wat nie eens in 'n koor gesing het nie - word deel van 'n klein "familie" waar hulle dikwels vir die eerste keer in hulle lewens bemagtig word, 'n platvorm kry waar hulle voor 'n auditorium van tot 1000 mense solo kan sing. Hierdie deelnemende aard gee aan lede 'n gevoel van "behoort" en bou [onder andere] selfvertroue.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Sêr kan van jou 'n "celeb" op kampus maak as jy 'n goeie solo of "show" aanmekaar sit. [Johan Smit] is bv nie op kampus bekend as [Johan Smit] nie, maar as "daai nommer vyf in [Manskoshuis A] se 'football' *Sêr* jaar – [daardie] ou wat so mooi sing".

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Hoewel temas nie verplig is nie, het die Puk se *Sêr* groepe altyd 'n tema van een of ander soort. Puk se temas staan ook duidelik uit by 'n nasionale kompetisie. Mense sal praat van "die cowboy jaar" of die "bosvrouens jaar". Daar word gewoonlik een of ander storie subtiel met die temas uitgebeeld en oorgedra.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Jy moet iemand hê wat die *Sêr* groepe help met note aanleer ensovoorts aangesien baie lede nie enigsins self kan note lees nie. Dit vorm ook baie keer deel van die bemagtigingsproses waar lede soms 'n groepe met goeie *Sêr* leiers basiese bladmusiek lees tegnieke aanleer. Daar is egter ook [sang groepe] wat nie altyd toegang tot goeie afrigters of voorafopleiding het nie. Hierdie groepe vaar gewoonlik nie so goed by die kompetisie nie en ervaar nie altyd *Sêr* so positief as ouens met die nodige tegniese hulpbronne nie.

Hoe word *Sêr* verstaan onder die res van die kampus?

Die [grootste] kuns- en kultuurgebeurtenis op kampus.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Daar is baie gemengde [gevoelens, ensovoorts.] Almal weet dis die grootste gebeurtenis op kampus - sommige personeel [lede] ondersteun dit, maar ander ervaar dit as baie negatief aangesien studente weens laataande se oefening moeg is in klas of gewoon klas mis. Die algehele [publiek] 'love' gewoonlik *Sêr* maar raak dikwels negatief omdat kaartjies nie so toeganklik vir hulle is soos byvoorbeeld vir studente op kampus nie. *Sêr* is jaarliks heeltemal uitverkoop oor al die aande.

Wat, volgens jou, is die doel van *Sêr*?

Om mense bymekaar te bring en saam die wonder van samesyn en musiek te vier. Om jongmense te bemagtig om hulle sangtalent te ontwikkel - waarvan hulle dikwels nie eens bewus is dat hulle dit gehad het nie. Dink byvoorbeeld aan Katlego Maboe, sy loopbaan as professionele kunstenaar het ontstaan weens *Sêr*.

Participant H (“Michelle”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Mens kan amper sê dis die hartklop van die kultuur, dis die hoof kultuur item wat plaasvind op die Puk. Mense verander altyd maar ‘*SÊR*’ bly altyd daar.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Help om kultuur te bevorder en dit bewus te maak. As jy nie deel was van 'n koshuis nie het jy altyd daarvan gehoor in die klasse.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Help jou om meer deel te wees van iets op die Puk en gee jou ook geleentheid om ander te ontmoet van ander universiteite.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Almal het 'n ander emosie van enige musiek. Help 'n groep om emosies uit te beeld vir groot groep mense. Stel ander bloot aan hoe mens 'n liedjie op ander maniere uit te beeld en te ervaar.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het nog nooit musiek opleiding gehad nie, ek kon nie blad musiek lees of volg nie, ek het in een jaar se *Sêr* geleer hoe om blad musiek te volg en ander stem partye se parte ook te leer volg en sommige note geleer oor hoe lank om die noot te hou ensovoorts

Hoe word *Sêr* verstaan onder die res van die kampus?

Res van die kampus is nie seker hoe om dit te sien nie, meeste sien dit as tyd mors en ander sien dit as 'n manier om weg te [breek] van die stres van studies.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Dosente nee, want hulle sien dit as tyd mors en jy as *Sêr* lid kan die tyd spandeur aan hul vak, die ander aanvaar dit vir meeste pla dit hulle min.

Wat, volgens jou, is die doel van *Sêr*?

Om kultuur te bevorder en 'n weg [breek] kans van studies. Iets waar jy in deel kan wees en jou emosies uit te beeld en net lekker mal te kan wees.

Participant I (“Jeff”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr het baie jare gelede op die [Puk] kampus begin en die tradisie loop voort elke jaar. Elke jaar is die standaard net hoër en hoër, en elke jaar verras 'n paar koshuise die kampus met nuwe, vars en innoverende idees op die verhoog.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Elke *Sêr* groep bestaan uit 'n minimum van [tien] en maksimum van [twintig] lede. Elke individuele stem is egter van kardinale belang vir die "sameklank" en hoe goed die kombinasie van stemme moet "gel". Daar word ook individuele persone gebruik om solo's, duette en/of trio's te sing. So dus is elke lid van die groep sê deelname en samewerking van kardinale belang.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Mense wat *Sêr* het verseker 'n spesifieke status op kampus. Veral as jy deel is van 'n goeie *Sêr* koshuis, en veral as jy 'n goeie solis is. 95% van kampus is *Sêr* befok, so almal onthou altyd die *Sêr* lede. Hulle

kyk ook na die tyd weer die DVD en beleef weer hoe fantasties/fun/goed 'n *Sêr* groep was, en so word daardie beeld/identiteit van 'n *Sêr* lid gebou en behou.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Verseker. *Sêr* op die Puk kampus gaan gewoonlik gepaard met elke koshuis se unieke tema. Liedjies word dan gewoonlik gekies sodat dit hierdie tema ondersteun. Verder kan stadige en mooi liedjies wat baie fokus op musikaliteit en "vocals" die gehoor in trane laat. Verder skryf elke *Sêr* groep 'n eie-komposisie wat hul tema ten sterkste moet uitbeeld. Dus kan *Sêr* verseker gebruik word om 'n idee/opinie/emosie oor te dra.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ja. *Sêr* is tegnies toeganklik. Meestal bestaan *Sêr* groepe uit leke wat nooit van tevore gesing het nie en selfs mense wat nooit gedink het dat hulle kan sing nie.

Hoe word *Sêr* verstaan onder die res van die kampus?

As hierdie ongelooflike produksie waarna almal die heel jaar uitsien. Waarvoor die *Sêr*-lede soms hul sosiale lewe, akademie en ander goed so klein bietjie moet afskeep. Almal verstaan egter nie die fyner detail van *Sêr* nie, want 80% van die gehoor is leke. Maar solank dit vir die leek goed klink, die *Sêr* groep baie energie het en snaaks is – [hou] die gehoor [van] jou.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja. Byna die hele kampus is gek oor *Sêr*, want hulle gaan ondersteun dit. Studente deurnag buite in die vrek koue om kaartjies te koop. Ouers reis honderde kilometers om hul kinders te sien optree. En daar is natuurlik 'n nasionale kompetisie ook. Dus, almal vrek oor *Sêr* en dis meer as aanvaarbaar.

Wat, volgens jou, is die doel van *Sêr*?

Om jou koshuis te verteenwoordig, jou talente uit te leef, jouself te geniet, hartsvriende te maak, om meer te leer van musiek en natuurlik dissipline.

Participant J (“Janie”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is 'n jaarlikse instelling wat al reeds vroeg in die jaar afskop as mens kyk na hoe vroeg koshuise reeds begin oefen. Vakansies word selfs al ingespan om seker te maak die groep is voorberei. Sekere koshuisinwoners leef letterlik net vir *Sêr* elke jaar.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Dit is gesonde kompetisie (tot 'n mate), koshuislede kry te doen met musiek wat hulle nie noodwendig van te vore sou nie. En elke stem is natuurlik 'n aanwinst vir die groep.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Jy word onmiddellik deel van 'n sekere groep en assosieer jouself met hulle. Dit versterk jou identiteit as lid van jou koshuis, maar ook as 'n lid van 'n groep mense wat lief is vir sing/"perform"

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Ja: Indien 'n groep beskik oor goeie musikale vermoens is daar definitief 'n moontlikheid hiervoor want daar word verstaan wat bedoel word met "emosie op die verhoog", maar as 'n groep [nie] goed musikaal is nie, sal die uitdrukking van emosie verlore gaan.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

MP3's² wat vooraf geluister word help met die aanleer van musiek.

Hoe word *Sêr* verstaan onder die res van die kampus?

² The term that most students use to describe a music recording compressed into the MP3 format, usually available on music download websites or on the local campus network.

Gemengde gevoel ensovoorts. Sekeres sien dit as 'n mors van tyd pmdat akademie belangriker is, ander sien dit as 'n manier om hulle koshuis se naam hoog te hou. Ander mag dit ook as 'n lekker 'entertaining' event vir die jaar sien.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so sê?

Oor die algemeen ja. My dosente en mede-studente het nog elke jaar verstaan indien ek sekere verpligtinge nie kon nakom as gevolg van *Sêr* nie.

Wat, volgens jou, is die doel van *Sêr*?

Om kameraderie tussen koshuisinwoners te bevorder, om gesonde kompetisie te handhaaf, om liefde vir musiek te bevorder, om kreatief te werk te gaan met 'n groep mense se idees,

Participant K (“Daniel”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr is soos enige ander tradisie, 'n gebruik om mense byeen te bring, om samehorigheid te vestig en gebruike en gewoontes te deel. *Sêr* het reëls waarby gehou moet word en is tradisioneel, maar terselfdertyd ook skeppend - 'n [resep] wat 'n tradisie tot stand bring.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sêr verg die samewerking van elke individu. Musikale balans is van uiterste belang - daarom, as een lid onttrek, beïnvloed dit die hele groep. Verder is elke toeskouer belangrik, want die oorlewing van *Sêr* hang af van die bywoning. *Sêr* benodig ook die ondersteuning van die universiteit en bestuur om suksesvol te wees.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Sêr is gelyk aan NWU-kampuslewe. Of jy fisies in die *Sêr* is, 'n toeskouer of 'n ondersteunende rol vertolk, *Sêr* is 'n gedeelde identiteit. *Sêr* dra by tot die kultuur- en sosiale identiteit van studente op 'n vlak wat geen ander een aktiwiteit regkry nie, juis omdat dit toeganklik en identifiseerbaar is.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Die repetoire, die eie komposisie, die voorgeskrewe liedjie en die tema is alles maniere om 'n idee oor te dra. [Byvoorbeeld], daar was al *Sêr* groepe wat boemelaars uitgebeeld het en met hulle tema uitbeelding en liedjiekeuse sodoende die gebrek aan empatie van die wyer publiek teenoor arm mense, aan die gehoor oorgedra het.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Sêr is beslis toeganklik. 'n Mens het geen formele musikale opleiding nodig nie (alhoewel dit 'n groot voordeel is). Note kan op gehoor aangeleer word, en musiekterme word by wyse van eenvoudige verduidelikings aangeleer. Die verwerkings is gewoonlik nie te ingewikkeld nie en die teorie agter die musiek is nie regtig van kardinale belang nie - dit gaan eerder oor die gevoel van musiek, wat nie aangeleer kan word nie. *Sêr* diskrimineer dus nie teen leke nie - dit versterk bloot hulle musikale talente.

Hoe word *Sêr* verstaan onder die res van die kampus?

Sêr is vir die res van die kampus 'n simbool van eenheid, samehorigheid en ambisie. Die kampus het hoe verwagtinge van *Sêr* groepe, want hulle voel hulle word deur die twintig lede op die verhoog verteenwoordig.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, sonder twyfel. *Sêr* word nie net deur hierdie groepe aanvaar nie, maar aangemoedig en ondersteun. Net die feit dat elke aand se vertoning vroeg uitverkoop word en dat mense in toue wag om kaartjies in die hande te kry, beteken dat dit baie gewild is. Daar is van verlede jaar af 'n ekstra gala-aand bygevoeg, waarvan die kaartjies ook opgeraap word. Die gehoor bestaan uit 'n diverse groep mense - oud en jonk, musikaal en nie-musikaal, studente en personeellede.

Wat, volgens jou, is die doel van *Sêr*?

Sêr het ten doel om Afrikaanssprekendes van verskillende agtergronde byeen te bring om sang, musiek en taal te vier.

Participant L (“Alex”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dis 'n koshuis mededinging wat dit eintlik so populêr maak. Daar is baie sangtalent op kampus en 'n kompetisie soos *Sêr* is iets wat, alhoewel dit [onsettend] harde werk is, die talent kan 'afshow'³. Mense geniet dit om *Sêr* te kyk/[luister] want dit is mooi, en die [jare] se werk word wel beloon.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Jy moet bereid wees om 100% van jou vrye tyd op te offer. Daar is seker uitsonderings, maar meeste mense weet dis 'n 'commitment' wat jy [baie] goed moet nakom, anders sal jy as die suurkol beskou word as jy nie jou deel bring nie. Almal moet maar ewe hard werk en as jy dit graag genoeg wil he sal jy jou alles gee.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit maak jou nou nie 'n 'superstar' nie, maar meeste mense wat saam jou klasdraf ensovoorts sal jou herken as jy deelgeneem het en aanvaar dat jy bereid is om baie vir jou koshuis op te offer, en dat jy 'apparently' mal goed sing.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Die repertoire's is baie random, en kan van swaar musiek tot 'jolly tunes' strek, so al hoe die musikaliteit saam met die 'show' gedoen kan word is as jy jouself 100% inleef en die emosie/idee/opinie ten volle te gebruik. Mens kan net soveel doen met 'n stem, die res gaan oor jou lyftaal, jou gesig, en jou passie. Plus dis 'n 'hobby', so jy kan na klas jou hart uit kom sing en dans, so dit is [sort van 'n] stresverligter.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Dit sal baie makliker wees as jy 'n musiekagtergrond het, soos meeste meisies in ons *Sêr*, maar, dis nie

³ Slang term for the English words 'off show'.

eintlik nodig nie, as jy jou note kan aanleer, ([en onthou]), en op pitch kan bly, dan kan jy dit [regkry].

Hoe word *Sêr* verstaan onder die res van die kampus?

Mense (oor die algemeen) besef nie hoeveel tegniek agter 'n *Sêr* repetoire le nie. Hulle sien/hoor die eindproduk en dink dis net so aangeleer en bietjie geoefen. Nee, 'that's not how it is at all'!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

[Ja], dis immers net 'n ekstrakurrikulere aktiwiteit.

Wat, volgens jou, is die doel van *Sêr*?

Koshuis 'rivalry' 'n hupstoot te gee en om elke meisie/ou met musiektalent die kans te gee om dit met mense op kampus te deel.

Participant M ("Jessie")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Nog voordat ek geweet het wat ek wil studeer op Puk het ek verseker geweet ek wil *Sêr* sing. Dit is een van die bekendste koshuiskompetisies op kampus en word jaarliks groter en groter. Vir iemand wat *Sêr* sing, ondervind ek onttrekkingsimptome binne die eerste week nadat *Sêr* tyd verby is.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Jy ontmoet soveel ander meisies in jou koshuis, junior en senior, veral vir my wat in 'n dorpskoshuis is. Nuwe vriendskappe word gevorm en nuwe vriendinne gemaak. Ook as een meisie nie [haar] kant bring nie, ly die hele *Sêr* groep daaronder.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Hierdie is my [derde] jaar wat ek *Sêr* sing vir my koshuis en ons het hierdie jaar 'n tradisie begin dat jy jou naam en "rang"(hoeveelheid jaar in *Sêr*) op jou baadjie kry sodat almal kan sien hoe lank jy al *Sêr* sing want dit is 'n spog geleentheid om van deel te wees.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Tema uitbeelding. Liedjie uitbeelding. Jy dra 'n boodskap oor aan die gehoor deur jou liedje keuse, volgorde en emosie wat jy na vore wil bring daardeur. Verder die kostuums: Jy kies 'n lekker tema wat lekker liedjies het wat daarby pas en waarvan die gehoor sal hou.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het nie enige grade in musiek nie, maar oor die jare het my gehoor verskriklik baie ontwikkel. Ek leer vinniger aan en onthou note makliker. Dit is 'n proses, maar as jy 'n oor vir musiek het, dan is dit makliker. Jy [moet] net konsentreer as jy nuwe musiek aanleer.

Hoe word *Sêr* verstaan onder die res van die kampus?

Sing en show en almal wil dit kyk en selfs in hierdie yskoue winter buite slaap net om kaartjies te kry.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Sêr word aanvaar deur almal, behalwe dosente. 'n Briefie van die prim omdat jy kleedrep⁴ het werk nie meer om jou uit klas uit te kry nie. Die res van die kampus en publiek is mal oor *Sêr* tyd, dus het ons 'n ekstra aand by wat almal nog 'n geleentheid gee om die *Sêr* op die verhoog te kan sien.

Wat, volgens jou, is die doel van *Sêr*?

Studeer die geleentheid gee om hul talente te gebruik. Jou hoofprioriteit op universiteit is om te studeer. *Sêr* is soos 'n wegbreek kans om te ontsnap van die werklikheid en net te kan sing en jouself geniet. *Sêr* leer jou baie dinge, van ander mense, politiek en van jouself! *Sêr* is amazing en die harde werk is altyd die moeite werd!

Participant N (“Jan”)

⁴ *Sêr* members' term for the dress rehearsal (*kleedrepetisie* in Afrikaans).

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is by vêre die grootste kunste ['event'] op die Puk vir my en ek geniet dit ongelooflik baie om 'n deelnemer te wees ([ek] moet sê, Puk *Sêr* is in 'n ander klas teenoor ander universiteite).

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Ek is een van die lede in die wen *Sêr*. Ons gaan Puk se naam gaan groot maak in [Bloemfontein]!

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

As dit nie was vir *Sêr* nie was my sosiale lewe op die Puk maar vaal.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

'n Mens (*Sêr* lid) lewe jouself uit op die stage. Al jou gevoelens en idees wys as jy op [daardie] ['stage'] klim.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het nooit formele musiek opleiding gehad nie. As 'n persoon die [talent] het en besluit om dit te gebruik, kan jy doen wat okal jy wil. En al het jy dalk nie die [talent] nie, maar jy word die kans gegun om te probeer, moet jy probeer! Jy weet nooit wat God se plan is nie.

Hoe word *Sêr* verstaan onder die res van die kampus?

Sover ek dit kry is dit vir ander studente 'n honderd keer 'n groter 'issue' en almal wil dit sien en deel wees. Dit maak my baie trots om 'n lid te wees!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Meeste mense ja, alhoewel ek beleef het van my een dosent dat sy nie dit enigsins aanvaar nie en dit afgesê het as 'n verskoning om spoedig 'n lesing af te handel sodat ek kon gaan reg maak vir my optrede. Dit tel blykbaar nie as 'n geldige verskoning soos wat Puk sporte doen nie en dit sit my bietjie af.

Wat, volgens jou, is die doel van *Sêr*?

Om ons talente te gebruik in iets wat vir ons lekker is en ook op dieselfde tyd ons talente verskerp en ons lewens kennis sowel as kanse gee.

Participant O (“Mandie”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dis is samekoms van mense wat lief is vir musiek en kultuur. Almal sien altyd uit [na *Sêr*].

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Dit is vreeslik belangrik om 'n *Sêr* groep as [een] te sien en nie individue nie. Dit is belangrik om na mekaar te luister en verstaan waaroor die musiek gaan om dit ten beste oor te dra.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Sêr groepe wat goed presteer beteken baie tot die *Sêr* groep se koshuis waarin hulle hoort. Dit is 'n boost vir die koshuis self en die beeld daarvan. *Sêr* groepe wat bekend is vir hul afronding of musikaliteit, volhou jaarliks daarby.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Drama, dinamiek en gees. Elke *Sêr* lid moet hulleself inleef in die musiek om die ekspressie daarvan goed oor te dra.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Definitief. Sang is 'n talent en of jy opleiding gehad het of nie, as jy die talent daarvoor het sal jy dit kan doen. Partykeer is dit nie altyd musikaliteit wat belangrik is nie maar ook die groep se selfvertroue. Stadig maar seker slyp *Sêr* lede mekaar.

Hoe word *Sêr* verstaan onder die res van die kampus?

As 'n groep sterk selfvertroue dames en mans. Dis kompetierend en baie bekend. Party sien *Sêr* as die "show" terwyl ander die musikaliteit van die groep waardeer. 'n Balans van beide is nodig!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, dis goeie geesvang en mens is trots op jou koshuis.

Wat, volgens jou, is die doel van *Sêr*?

Samekoms van mense wat lief is vir musiek en pret hê. Ja, dit moet 'n bietjie kompetierend wees en entertaining, maar hoofsaaklik baie PRET!

Participant P ("Charne")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is 'n jaarlikse instelling waar beide mans- en dameskoshuise maande lank oefen om die beste *Sêr* groep op kampus te wees. Toeskouers wag in ellelange rye om kaartjies te kry, sodat hulle ook deel kan wees van die opwinding,

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Daar is 'n maksimum van twintig lede wat aan die *Sêr* mag deelneem. Dus is elke stem wat hulle kan kry van noodsaaklike belang.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit laat my "uitstaan" bo ander studente, omdat ek deel is van 'n klein groepie studente wat bevoorreg is om daaraan deel te kan neem. Ander studente sien definitief *Sêr* lede in 'n ander lig, dat ons hardwerkend is en dat ons baie tyd opoffer vir ons koshuise.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Elke *Sêr* groep kies 'n tema wat vir hulle waarde dra en kies liedjies rondom die tema waarmee hulle kan uitbeeld, dit wat hulle as 'n goeie boodskap beskou. Daar is 'n storielyn in elke *Sêr* en wek definitief emosie by die gehoor hetsy woede, humor, ongemaklikheid [ensovoorts].

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Dit is belangrik dat jy min of meer musiek kan verstaan, terme soos diafragma, denamiëk, stut, oktawe, halwe en heel note, ensovoorts, omdat daar nie regtig tyd is om daardie tegniese vaardighede aan te leer nie, maar slegs te verbeter. Die tyd is te druk en dus moet alle moontlike ure aan die aanleer van die musiek spandeer word.

Hoe word *Sêr* verstaan onder die res van die kampus?

...

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Nie deur dosente nie - omdat dit veral in *Sêr* week, druk gaan en jy sommige klasse nie kan bywoon nie. Die skoonmaakpersoneel in die koshuis waarin ek is, was baie entoesiasties oor die *Sêr*, hulle het gereeld kom kyk hoe ons oefen en ook vir ons sterkte toegewens. Medestudente aanvaar definitief *Sêr*, hulle is baie ondersteuned en sien ook uit na die groot kompetisie. Die algehele publiek weet te min van *Sêr* af.

Wat, volgens jou, is die doel van *Sêr*?

Sêr is maar net soos enige ander sportsoort. Die doel is maar om te kyk watter span die beste is.

Participant Q (“Jana”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit bring die meederheid van die kampus saam en dit [‘celebrate’] musiek op n ander vlak. Dit [bied] die [geleentheid] van groei en goeie kompetisie.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Almal wat deelneem speel 'n rol om 'n goeie produksie op die planke te sit. Selfs die ondersteuners is belangrik en maak *Sêr* so 'n ongelooflike geleentheid.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit het vir my baie beteken as mens, ensovoorts. Jy groei in jouself en bou verhoudings met mense wat jy veraltyd sal he. Dit bied geleentheid vir kreatiewe groei.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Dit begin by die temas waar jy al reeds iets oordra en ook hoe jy dit uitbeeld. Elke jaar kom daar so n verskeidenheid van verwerkings wat opgevoer word en almal het hul eie idee van hoe iets moet wees. Dit gee geleentheid vir n groot verskeidenheid van musiek.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek is nie die musikaalste persoon nie en die onderateuning wat die ander lede gebied het het my laat groei. Jou afrigters lei jou ook meer op en gee vir jou daardie ekstra kennis wat jy op kan bou

Hoe word *Sêr* verstaan onder die res van die kampus?

Dit sal afhang wie die persoon is. Party vind dit ongelooflik en sal elke jaar gaan kyk. Ander dink dis belanglik en vind dit tydmors. Maar ek glo die groter deel van kampus geniet dit en hou van dit om te sien wat elke jaar gebeur

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so sê?

Res van die kampus ja. Hulle kom kyk en ondersteun ons. Dosente nie so baie nie omdat van hul glo dit neem akademiese tyd weg en gee nie vergunning vir kleedrepetitiesies ens nie. Mede studente en publiek is elke jaar in oproer en staan in talle rye vir kaartjies, wat sê [dat] die ondersteuning is daar.

Wat, volgens jou, is die doel van *Sêr*?

Musiek. Om 'n groep mense te druk om die beste verwerkings en talent te wys wat hulle het. Laat 'n groep [kunstenaars] saam werk om n briljante uitproduk te lewer.

Participant R (“Jeanne”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is 'n integrale deel van die universiteit se kultuurprogram en 'n geleentheid waar koshuise maande lank hard oefen om 'n plek in die top [vyf] te kry.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sêr is 'n groep van 20 mense met verskillende grade van talent, en elkeen moet sy eie persepsies oor homself opsy skuif en begin funksioneer as 'n eenheid. Jy vergeet van jouself en dink aan die groep en wat jy as groep wil bereik.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek staan bekend as 'n *Sêr* afrigter, omdat ek dit al vir agt jaar doen. Dit is 'n aspek wat meeste mense eerste aan my koppel.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Wanneer 'n mens kyk na die temas wat elke jaar gekies word is dit duidelik dat die groepe elkeen 'n standpunt probeer inneem met betrekking tot wat hulle wil sê. Dink aan hoe [Manskoshuis C] humor gebruik in hul musiek, of [Manskoshuis A] en [Manskoshuis D] gewoonlik baie patrioties voorkom in hul benaderings. [Manskoshuis E] het hierdie jaar 'n meer sjarmante tema wat oorgaan tot iets meer donker en sinister. Die musiekkeuse en vertolking daarvan dra baie by tot die idee/opinie/emosie wat oorgedra word.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek maak glad nie gebruik van bladmusiek nie. Ek werk suiwer op my gehoor en 90% van die mans met wie ek werk het nog nooit voorheen gesing nie. Met meisies is die persentasie laer. Maar daar is

baie lede wat net 'n natuurlike aanvoeling het vir musiek.

Hoe word *Sêr* verstaan onder die res van die kampus?

Dit is elke jaar 'n 'larney' geleentheid en die studente sien in die algemeen uit daarna. Dosente beskou dit egter as 'n mors van akademiese tyd. Ek sien dit as 'n bydrae tot 'n gebalanseerde studentelewe.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so sê?

Soos genoem in die vorige vraag; nie noodwendig nie. Daar is baie verskillende persepsies oor *Sêr*. Die publiek hou daarvan vir die vermaaklikheidsaspek. Dosente wat nie self in 'n koshuis was of aan *Sêr* deelgeneem het nie is gewoonlik negatief teenoor enige kultuuraktiwiteite. Maar daar is ook dosente wat positief daarteenoor is. Dit is maar 'n subjektiewe ding.

Wat, volgens jou, is die doel van *Sêr*?

Om by te dra tot 'n gebalanseerde studentelewe, om patriotisme en koshuistrots te kweek, en om spanwerk en 'fellowship' onder mede-koshuislede te kweek.

Participant S (“Julius”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr is 'n baie groot deel van studente se lewe op die Puk. Al was/is jy nie deel van *Sêr* nie, weet elke student op die Puk wat *Sêr* is.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sommige koshuise op kampus (in die verlede meer dag huise) het baie gesukkel om lede te kry om die maksimum van twintig persone te vul. Ek dink dit is aldus vir elke koshuislid wat kan sing of enigsins dink hy/sy kan noot hou om te probeer om deel te wees. Al kom jy nie in nie, om dan *Sêr* te ondersteun.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek self het nooit *Sêr* gesing nie, slegs afgerig. Maar ek dink vir koshuise wat goed doen in *Sêr* is dit 'n status simbool om deel van 'n *Sêr* groep te wees.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Veral vir studente wat nie normaalweg iets met musiek te doen het nie, is dit 'n manier om hulle kreatiwiteit uit te druk d.m.v. dans en sang en groeps aktiwiteite.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het baie *Sêr* lede gehad wat nooit nog van [tevore] iets met musiek toedoen gehad het nie. Intendeel dink ek 95% van my mans groep het nooit musiek gehad of koor gesing nie. Ek het baie tegnieke gebruik om die musiek vir hulle aan te leer. Onder andere solfa, voorsing, ritmes klap en tel ensovoorts.

Hoe word *Sêr* verstaan onder die res van die kampus?

In my opinie sien alle koshuis lede (of hulle deel is van die *Sêr* groep of nie) as 'n baie belangrike gebeurtenis in die jaar.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja. Meeste dosente woon *Sêr* self by en ondersteun die koshuise.

Wat, volgens jou, is die doel van *Sêr*?

Om deur middel van musiek 'n eenheid te skep. Om mense wat normaalweg geen betrokkenheid in musiek sal hê nie, deel te maak van iets wat hulle voel hulle kan uiting gee tot emosie deur [middel] van musiek en as 'n groep iets vir hulle koshuis beteken.

Participant T (“Meredith”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Wow[!] Die sosiaal daarvan, musikale kennis en genot wat verskaf word. Meng dit en jy kry 'n warm gevoel vol herinneringe as jy daaraan dink.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Geen *Sêr* groep is dieselfde nie. Tog vind elke individu sy plekkie daarin. Die musikale of sosiale bydrae wat jy lewer dra by tot die eindproduk.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Almal ken jou as 'die girl van *Sêr* wat mooi sing/die solis'. Jy's ook deel van 'n groep. Jy 'belong'.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Musiek skep idees, gevoelens en emosie. Dit bring mense ook nader aan mekaar.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Dis baie op gehoor gefokus. Dit maak dit makliker om te sing. En [natuurlik] die ure en ure en nogmaals ure wat daaraan spandeer word.

Hoe word *Sêr* verstaan onder die res van die kampus?

T - Dis ['huge']. En *Sêr* kaartjies is [skaars!]

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, dis 'n kultuur en tradisie. Dis fun. Almal weet wat *Sêr* is en wil deel wees daarvan. Kaartjies is skaars. Dosente neem dit in ag met toetse ensovoorts.

Wat, volgens jou, is die doel van *Sêr*?

Pret, kameraadskap, 'n naam en titel van '*Sêr* wenners'.

Participant U ("Francois")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is soos enige ander sport of kulturele byeenkoms en word jaarliks verbeter deur standarde en kompetisie onder verskillende koshuise en universiteite. O, en dis 'n "awesome" tradisie!

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sêr is deelnemend in die sin dat elke lid sy deel moet doen in terme van oefeninge en ook groepsdinamika. Die *Sêr* lede moet leer om na mekaar te luister sodat daar harmonie in die groep kan wees en ook in die klank van hulle musiek.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek sou nie noodwendig sê dis broodnodig om *Sêr* te sing nie, maar ek dink net dis 'n verskriklike lekker gevoel om deel te he daaraan. Dis 'n groot "cliche" maar, jy sal dit net verstaan as jy wel *Sêr* gesing het verduidelik dit vir my baie goed.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Eerstens deur 'n spesifieke tema kan iets aktueels benadruk word. Daar kan sekere boodskappe gestuur word deur sekere liedjies te sing en sekere goed in die "toneel" dele van 'n *Sêr* optrede kan 'n seker opinie benadruk.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het geen musikale opleiding nie en ek het heel goed ingeskakel. Om die waarheid te sê, die groot meerderheid van die *Sêr* groep het nie musikale opleiding nie, hulle kan net 'n noot goed hou en dan word dit van daar aangeleer.

Hoe word *Sêr* verstaan onder die res van die kampus?

Sêr word onder sekere studente gesien as 'n mors van tyd, maar sommige studente soos ek is absoluut versot op *Sêr*. Dit gee jou die kans om jou stem te gebruik op 'n kreatiewe "verhoog" en vir iemand

soos ek wat 'n Christen is wat glo om jou talente te gebruik is 'n manier om te loof, is dit net 'n plus punt, want nou kan jy dit doen sonder om dit professioneel te hoef te doen.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ek dink daar is studente en dosente wat teen *Sêr* is omdat dit tyd gebruik wat eintlik daar is vir akademiese doeleindes, maar die groter meerderheid wat weet wat *Sêr* is, geniet dit al neem hulle nie self deel nie.

Wat, volgens jou, is die doel van *Sêr*?

Vir my was *Sêr* se doel omdat dit lekker was. Ek dink die idee van *Sêr* is om kultuur op die kampus te stimuleer. Om studentebetrokkenheid te verseker. Dit kan ook gesien word onder sekere omstandighede as 'n manier om Afrikaanse kultuur te laat voortleef.

Participant V (“Santie”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr is baie gewild onder die studente. Studente kan elke jaar uitsien om daarvan deel te wees.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Almal kan deel wees van *Sêr*, of hulle nou self sing, afrig, verwerk of net gaan kyk en luister.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Elkeen bring sy eie vaardighede na *Sêr*, [byvoorbeeld] die speel van kitaar/trom of solosang, verwerking, ensovoorts. Die rol wat elk speel vorm deel van die groter geheel en vorm dus sy identiteit in die *Sêr* groep.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Dit spreek kwessies (huidige, historiese of toekomstige) aan. Met die keuse van temas of liedjies kan sekere idees oorgedra en uitgebeeld word.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Dit hang af of die persoon darem 'n musikale oor het. Sekeres wat nog nooit aan musiek op hierdie vlak blootgestel is nie, sal die musiek kan baasraak, al neem dit bietjie langer as dié met musikale agtergrond.

Hoe word *Sêr* verstaan onder die res van die kampus?

Dit gaan baie oor die algemene indruk wat gespreek word, met ander woorde, die gehoor wil vermaak word. 'n *Sêr* groep wat baie musikaal sing, maar nie vermaaklik is nie, kry minder "*Sêr*-cred" as dié wat dieselfde musikaliteit toon én vermaak.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Dit is definitief meer gewild onder die studente, maar sommige dosente ondersteun wel vir *Sêr* terwyl ander nie so ten gunste daarvan is nie, byvoorbeeld as studente klas moet misloop vir [kleedrepetisies].

Wat, volgens jou, is die doel van *Sêr*?

Dit is 'n goeie manier om mee te ding met ander koshuise en ook die musikale kultuur van ons kampus te laat voortleef.

Participant W ("Marie")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Ek is 'n eerstejaar op die Puk en almal sê *Sêr* is die grootste kultuuraktiwiteit op kampus. Sover kan ek uit eerstehandse ervaring daarvan getuig. Dit is verseker die koshuisaktiwiteit waaraan die meeste voorbereidingstyd bestee word, wat die beste ondersteun word en waarvan die kaartjies die vinnigste uitverkoop is.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Omdat *Sêr* die grootste koshuisaktiwiteit op kampus is verseker dit interaksie tussen koshuise wat beteken dit is ook 'n geleentheid om mense in ander koshuise te leer ken.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Sêr dra by tot my identiteit in die koshuis en my identiteit in die koshuis dra by tot my identiteit as student op die NWU-Puk. Die koshuise word soms beskryf as die hart van die kampus en as 'n mens nie betrokke is by die koshuis nie mis jy uit op al die geleenthede wat die Puk bied, insluitende *Sêr*.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Enigiets kan 'n idee, opinie of emosie oordra, maar ek voel nie *Sêr* kan die wêreld verander nie. Dit is eerder 'n vermaaklikheidsaktiwiteit as 'n aktiwiteit wat poog om ekspressie as sodanig te bewerkstellig.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Sêr is verseker oop vir enigiemand wat kan sing en wat lus het om te leer. Uit ervaring van my eie koshuis is meeste mense wat aan *Sêr* deelneem "musikaal ongeletterd." Die musiek word ook op gehoor aangeleer sonder enige vorm van bladmusiek. Dit is wel die ideaal dat die afrigter tog iets van musiek weet en note kan lees.

Hoe word *Sêr* verstaan onder die res van die kampus?

Die res van die kampus ondersteun *Sêr* volkome. Sonder die ondersteuning van die ander studente sou *Sêr* nie die grootste kultuuraktiwiteit op kampus kon wees nie. Hulle sien *Sêr* as 'n vermaaklikheidsaktiwiteit.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Meeste mense met wie ek reeds te doen gehad het aanvaar *Sêr* en het baie simpatie vir die hoeveelheid tyd wat *Sêr* opneem. Dosente is bereid om vergunnings te maak indien klasse nie bygewoon kan word as gevolg van byvoorbeeld 'n kleedrepetisie of optrede. Die koor verskoon *Sêr* lede van kooroefeninge in *Sêr* week.

Wat, volgens jou, is die doel van *Sêr*?

Die doel van *Sêr* is volgens my om 'n liefde vir kultuur te kweek, om te wys kultuur kan net soveel ondersteuning soos sport geniet, om koshuise tot 'n eenheid te bind, om interaksie tussen verskillende koshuise aan te moedig, om mense wat nie musikale kennis het nie die geleentheid te gee om ook musiek te maak en om die studente te vermaak.

Participant X (“Nickey”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

In die sin dat ons dit elke jaar herhaal en dat ons daarom voort bou op 'n reeds bestaande aanvaarbare aksie.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Span werk. Sluit n groep mense in!

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Elke mens wil deel voel van iets groters as hom self en *Sêr* bied die geleentheid,

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Tema, keuses van musiek en uitbeelding.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Met behulp van afrigting en ondersteuning.

Hoe word *Sêr* verstaan onder die res van die kampus?

Ongeloooflike aksie met baie pret en plesier!

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy so sê?

Ja! Dis opbouend!

Wat, volgens jou, is die doel van *Sêr*?

Om ons kultuur uit te leer en te beeld deur [middel] van musiek.

Participant Y (“Sam”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Mans het vir dames by hulle koshuisvensters in die aande kom ['serenade'] tot waar *Sêr* vandag 'n kompetisie is waar al die koshuise van die Puk teen mekaar deelneem. Dit verbeter elke jaar en is een van die grootste gebeurtenisse op die kampus.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Sêr bestaan uit 20 lede so elke stem tel. Die minimum lede van 'n groep is tien. Elke persoon speel 'n kritiese rol omdat daar verskillende stemgroepe is en elkeen sy deel moet bring sodat die groep goed kan klink.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Musiek is 'n groot passie vir my en daarom ook deel van my en deur *Sêr* kan ek dit uitleef. Die gevoel om die beste *Sêr* groep op die Puk te wees is onbeskryflik en daarom is dit die moeite werd om hard te werk daarvoor.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Deur emosie oor te dra met jou stem, die musiek en jou liggaam.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

[Dit] is moontlik, maar sal nie van so 'n hoë gehalte kan wees nie. Jy moet ondervinding met musiek hê, anders gaan jy die hele groep beïnvloed.

Hoe word *Sêr* verstaan onder die res van die kampus?

Meeste mense weet nie hoe baie daar in dit ingaan nie, maar tog sien hulle uit om elke jaar te sien waarmee mense voor en dag kom. Daar is 'n [opwindende] gevoel onder die kampus oor *Sêr*.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, dit vorm deel van die Puk en die meerderheid mense geniet *Sêr* en sien uit daarna.

Wat, volgens jou, is die doel van *Sêr*?

Dit skep geleentheid vir mense wat lief is vir musiek om te doen waavor hulle lief is en hulle kan 'n boodskap uitstuur aan die gehoor en mense deur hulle musiek bereik. *Sêr* is 'n goed voel aktiwiteit omdat dit vir elke party vreugde verskaf wat deelneem daaraan.

Participant Z (“Shane”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit is 'n gesonde kompetisie tussen koshuise op die NWU Puk en deurdat dit soveel belangstelling en verwondering lok word meer en meer mense jaarliks betrokke. Vanuit die kompetisie se gewildheid is daar jaarliks 'n herhaling van die kompetisie en sorg dit vir 'n groot oproering onder studente. Vir my as *Sêr* lid is dit 'n voorreg, nes dit 'n voorreg is om aan enige ander gelofwaardige tradisie deel te neem.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Spesifiek my deelname, is belangrik deurdat dit sorg vir blootstelling. Ek sing nou vir 'n derde keer in ons koshuis se *Sêr*, en deur die vervulling wat ek beleef vanaf my eerste jaar, is dit dan moontlik om ander te inspireer, motiveer en sommer net aan te steek. Sonder my sou daar egter slegs negentien meisies wees en daarom is my deelname belangrik. Ek is hoegenaamd nie onvervangbaar nie, nee, maar vanuit 'n oudisie rondte van 70 meisies is ek gekies in die top twintig, wat beteken dat indien ek nie sou deelneem nie, daar slegs negentien van die heel bestes op die verhoog sal gaan om ons koshuis te verteenwoordig. Op hierdie manier benadeel ek nie net my koshuis nie maar ook my eie gesonde soeke na sukses en bevrediging.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit heers glad nie my identiteit as mens tussen ander studente nie. Dit plaas my wel in die kollig, maar meestal vir ander koshuise se *Sêr* lede. Nie noodwendig die alledaagse Puk studente nie. Ek glo dat daar teen die tyd, 'n redelike bewustheid onder mede klasgangers en koshuislede ontstaan het van die feit dat ek wel *Sêr* sing, aar vir die ander ses maande van die jaar waarin *Sêr* stil is, is ek bloot net myself en word ek nie gesien as "*Sêr* lid" nie.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Daar is verskeie faktore om my antwoord op bogenoemde vraag te staaf. Die tema, klare drag, liedjieskeuses en totale optrede, om maar net 'n paar te noem, speel alles 'n rol aan sie uiting van 'n spesifieke emosie. Hetsy dit aggressie, lojaliteit, liefde, eenigheid, hartseer, gelukkigheid of formaliteit is. Die manier waarop 'n *Sêr* optree bepaal grootendeels die algemene gevoel onder beoordeelaars en toeskouers. Na afloop van 'n vertoning is dit een van die primere doelwitte van enige *Sêr* groep om 'n boodskap agter te los. As daar nie 'n boodskap in is nie, gaan dit gou weer vergete, waar enige *Sêr* groep eerder sou wou he dat dit iets is waaroor daar vir weke, maande selfs jare gegons sal word. En aan enige kragtige boodskap word daar altyd emosie gekoppel.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Baie mense is musikaal gebore terwyl ander daarvoor opgelei moet word. Ek het klavier as vak geneem op laerskool, asook kitaar lesse buitemuurs voltooi. Ek neem deel aan sang kompetisies vandat ek 7 is, en vaar nog altyd redelik goed. Ek kan egter nogsteeds nie note lees nie. Ek weet ook dat baie meisies saam met wie ek al *Sêr* gesing het geensins enige musikale agtergrond het nie. Ek het gelukkig 'n musikale oor en is baie noot vas. Dit is belangrik om 'n musikale oor te hê, daarsonder is jou kans om voor 'n gehoor te kan sing feitlik nul. Daar is ook 'n persepsie wat meen dat dit minder belangrik is binne 'n groep. Dit is egter glad nie waar nie. Daarom staan dit bekend as enkel *Sêr*, wat beteken dat elke individuele meisie in die groep daartoe instaat moet wees om solo te kan sing, wat ook beteken dat geen meisie 100% afhanklik kan wees van iemand in haar stemparty om seker te maak van note wat gesing moet word nie. Indien iemand dan nie musikale opleiding gehad het nie, sou dit veilig wees om te sê dat hy/sy wel 'n oor/aanvoeling vir musiek moet he.

Hoe word *Sêr* verstaan onder die res van die kampus?

Ek dink meeste mense op kampus het die persepsie dat mense wat *Sêr* sing slegs daarop fokus. Maar terselfde tyd is *Sêr* die gewildste gebeurtenis op die kampus, jaarliks. Baie mense koop kaartjies en baie mense wat self nie sing of eers belangstel daarin nie, ondersteun *Sêr*.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ek sou sê dat min of meer 90% van alle bo genoemde mense vir dit is, terwyl die ander 10%, waaronder sommige personeel en dosente, teen dit is omdat hulle nie alles wat daarmee gepaard gaan verstaan en waardeer nie. Ook omdat daar dikwels met klas en akademie tyd ingemeng word. Die persone wat deelneem aan die *Sêr* en self sing leer egetr hoe om hul tyd te bestuur, en moet ek eerlik sê dat daar deur die verloop van jare al hoe meer aandag gegee is aan die [akkommodasie] van dosente en hul reëls. Tot op 'n punt waar dit werklik bloot onmoontlik is om aan hul vereistes te voldoen.

Wat, volgens jou, is die doel van *Sêr*?

Om twintig mense die geleentheid te gun om hul talente te gebruik en 'n 1500 plus mense die geleentheid te bied om dit te geniet.

Participant AA (“Jan-Hendrik”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

As eerstejaar op die Puk was ek baie verbaas oor die waarde wat aan *Sêr* geheg word op die Puk. Dit is 'n jaarlikse tradisie en is een van die aksies wat die meeste voorbereidingstyd in beslag neem (byna 6 maande). Kaartjies vir *Sêr* is ook baie moeilik bekombaar aangesien dit so 'n gewilde kultuur aktiwiteit is.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

'n Persoon se deelname AAN *Sêr* is belangrik deurdat dit 'n hoe toewydingsvlak vereis. Gedurende *Sêr* raak jy deel van nie net 'n *Sêr*groep nie, maar jy word betrek by die breër *Sêr* gemeenskap van die Puk en ook alle universiteite.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek heg groot waarde aan my koshuis se *Sêr* groep en ook die Puk se *Sêr* tradisies. Dit ontwikkel nie net jou sangvermoeë nie, maar leer jou ook selfdissipline en om 'n verteenwoordiger van jou koshuis te wees. Omdat die tradisie van *Sêr* so groot op die Puk is, beskou ek dit as 'n groot eer om deel te wees daarvan en nie net slegs 'n toeskouer nie. Ek sit 'n tradisie voort. My toewyding en harde werk stel die mikpunte vir toekomstige jare.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Sêr groepe gebruik dikwels verwerkings wat bestaan uit meer as een liedjie. Ek sien dit as 'n kuns om vyf liedjies met uiteenlopende temas saam te voeg en een gevoel oor te dra. Gesigsuitdrukkinge speel 'n groot rol en wanneer jy op die verhoog klim is jy lankal nie meer jouself nie. Jy "word" die gevoel, emosie of persoon wat jy probeer uitbeeld.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Ek het vorige musiekopleiding, maar was nog nooit lief vir die tegniese aspekte daarvan nie. Tot my verligting was *Sêr* 'n manier om musiek te maak deur gevoel eerder as tegniek. Daar is natuurlik aspekte wat nie ignoreer kan word nie soos byvoorbeeld dinamiek, artikulasie en om te stut terwyl jy sing. Die enigste doel van die tegniese aspekte van *Sêr* is om jou toe te laat om jouself te 'verloor' in die musiek, maar om dit so te doen dat 'n beheerde klank gevorm word.

Hoe word *Sêr* verstaan onder die res van die kampus?

Sêr is baie gewild en is een van die grootste vorme van vermaak op die Puk. *Sêr* groepe fokus daarop om liedjies te gebruik wat populêr is by die publiek.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, tot 'n mate. Die personeel en publiek wat enigsins te doen het met die Puk verstaan die waarde wat aan *Sêr* gehef word.

Wat, volgens jou, is die doel van *Sêr*?

Dit is om 'n gevoel oor te dra, mooi klanke te skep wat beheersd is, die liefde van musiek en jou natuurlike talente uit te leef en natuurlik om almal op en naby die Puk bymekaar te bring om 'n hegte eenheid te vorm.

Participant BB (“Nico”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit gebeur al vir 'n hele klomp jare en raak al hoe meer gewild onder die studente en koshuise.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

In elke koshuis word die twintig beste stemme gekies om deel te wees van 'n *Sêr* groep

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit ontwikkel jou talente en menseverhoudinge. Jou identiteit as sulks word nie beïnvloed nie.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

'n Koshuis se wil om te wen in die kompetisie word uitgedruk in die tipe liedere wat hulle kies, hoe die liedere gesing word en die drang om te wen.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Sêr kan gesien word as 'n groot leerskool vir studente wat niks van musiek af weet nie. Enige student word aanvaar op die basis van sy stem en talent.

Hoe word *Sêr* verstaan onder die res van die kampus?

'n Groot sang kompetisie.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Aanvaar en verdra. In sekere opsigte is dit 'n groot aanwinst vir die kunste op kampus. Ander sien dit as 'n groot tydverdryf en tydmors.

Wat, volgens jou, is die doel van *Sêr*?

'n Goeie koshuis kompetisie. Ontwikkeling van sang en musiek talente onder studente. 'n Gesonde kunste gees onder studente te kweek.

Participant CC (“Sarah”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit het jare terug al ontstaan, heelwat van vorm verander, maar vind steeds jaarliks meer as een keer (weereens in verskillende vorme) plaas te midde van groot belangstelling, opwinding en kompetendheid.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Wel, ek veronderstel sonder elkeen se deelname was daar niks, dus is deelname nie net belangrik nie, maar noodsaaklik.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Vir my persoonlik: Geensins. Vir ander mense vorm dit waarskynlik 'n integrale deel van hulle identiteit omdat hulle voel hulle behoort aan iets en werk saam met ander om 'n doel te bereik.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Sonder twyfel. Wanneer 'n *Sêr* show beplan word, word daar juis besluit wat is die boodskap wat ons wil oordra. Hierdie boodskap word selde eksplisiet gestel (hoewel die tema wel hiervan 'n aanduiding kan wees) maar word gou duidelik deur sekere aspekte van die groep - bv. Kostuums; koshuise wat kies om nie deel te neem nie; suggesties wat in die teks of lirieke versteek kan word. Voorbeelde hiervan is [Dameskoshuis A] wat die een jaar so onbetaamlik aangetrek was, en [Manskoshuis B] wat een jaar net 'n klomp 'praise and worship' liedjies gesing het en 'n lang stuk uit die Bybel voorgelees het.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Hoewel dit wragtig nie 'n maklike taak is nie!

Hoe word *Sêr* verstaan onder die res van die kampus?

Vir mense in die koshuis dink ek (as iemand wat nooit in die koshuis was nie) gaan dit grootliks oor die kompetisie en oor hulle begeerte om die beste te wil wees.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Ja, ek reken so. *Sêr* mense se enigste klagte is waarskynlik dat hulle akademie daarmee inmeng (dus dat dosente onsimpatiek is en nie verstaan nie), maar dis sommer nonsens. Die primêre rede waarom jy op kampus is is immers om te studeer.

Wat, volgens jou, is die doel van *Sêr*?

Hmmm, ek wil sê musikale bevrediging, maar dis nie net dit nie. Dit gaan net soveel oor die kompetisie en oor die samehorigheid.

Participant DD (“Anneke”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Ek doen nog net [drie] jaar *Sêr*, so al wat ek kan sê is dat *Sêr* een van die grootste geleenthede (of kompetisie) op die Puk is.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Baie belangrik! As 'n *Sêr* groep nie twintig deelnemers nodig het nie, kan hulle met minder deelneem, so die feit dat jy in die *Sêr* is beteken jy's daar vir 'n doel en word verseker benodig.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Omdat *Sêr* so big deal op kampus is en baie mense *Sêr* gaan kyk, word jy amper 'n "bekende" gesig van *Sêr*. Veral wanneer jou koshuis goed doen in *Sêr* of as jy baie solo's doen. Ek sal sê dis [regtig] 'n groot voorreg om te kan deelneem aan *Sêr*.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Met *Sêr* is daar soveel vryheid met wat jy doen. Soos jy kies jou eie verwerkings, tema, wat jy gaan doen, hoe jy dit gaan oordra, ensovoorts. Die reëls van *Sêr* is so, dat jy as *Sêr* groep steeds eintlik kan doen wat jy wil en jou opinie of emosie of idee oordra. Veral met musiek is dit baie maklik om 'n sekere emosie oor te dra met sekere tipies genres musiek. Ons vra altyd: "wat wil ons hê moet die gehoor ervaar" en werk dan van daar af.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Al die koshuise het nie ewe veel mense wat musikale ervaring of opleiding al gehad het nie, so dan moet jy dit aanleer vir van die groepslede. Omdat mens al so lank voor die tyd begin oefen kan jy sekere tegnieke aanleer. Soos ek het geen tegniese musikale opleiding gehad voor *Sêr* nie en as gevolg van *Sêr* kan ek nou na drie jaar sê ek het al baie geleer en verbeter.

Hoe word *Sêr* verstaan onder die res van die kampus?

Dis 'n koshuis kompetisie, so mense wat in koshuise bly geniet *Sêr*, en ondersteun hulle groep altyd. Ek dink vir die res van kampus is dit dalk nie so 'n big deal nie.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Soms, dit hang seker maar af van wie jou dosent is en of hulle *Sêr* geniet. Maar ek dink oor die algemeen ondersteun die meerderheid *Sêr*, want die ouditorium is altyd vol met *Sêr*.

Wat, volgens jou, is die doel van *Sêr*?

Om musiek in SA te bevorder en dis ook net baie lekker om te kan deelneem.

Participant EE ("Kurt")

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Dit word al jare lank aangebied op die kampus en sonder *Sêr* sal die kultuurlewe op kampus bloot nie dieselfde wees nie. Die geleentheid is selfs groter as sommige rugbywedstryde op kampus. Dit is 'n prestasie om die *Sêr* oudisie te slaag en deel te wees van die *Sêr* groep.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

Indien elke *Sêr* lid nie sy of haar deel doen nie, is dit 'n totale mislukking - dis soos 'n spansport waar elkeen 'n rol het om te vervul. Indien een mens nie doen wat verwag word nie en op ander lede se rûe ry, gaan daar probleme wees omdat die volume byvoorbeeld te swak gaan wees. Verder leer *Sêr* jou om in 'n ensemble te sing en jou stem te beheer. Vir amateursangers is dit baie goeie opleiding.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Sêr plaas jou in 'n ander klas en dit onderskei jou van die res van kampus. Dit is 'n voorreg om te kan *Sêr* sing. As afrigter hang baie van jou naam af van hoe jou [*Sêr* groepe] vaar in die kompetisies.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Daar word dikwels veral in Afrikaanse keurspelle sosiale kommentaar op die land of universiteit of die wêreld gevind. Emosies word oorgedra deur 'crowd pleasers' wat die gehoor intrek en deelmaak van dit wat op die verhoog gebeur. Met behulp van dinamiek of met ballades of ander stadiger liedjies, word daar dikwels 'n hartsnaar geraak. Die eie komposisie het natuurlik die vermoë om nuwe musikale idees en melodieë oor te dra, maar kan ook met die lirieke 'n opinie of emosie oordra.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Die meeste mense wat *Sêr* sing het dikwels geen tot baie min musikale opleiding gehad, so dit is heeltemal moontlik om deel te neem en dinge aan te leer. Die geheim is om altyd te motiveer waarom 'n tegniek aangeleer word of waarom iets op 'n sekere manier gedoen moet word.

Hoe word *Sêr* verstaan onder die res van die kampus?

As die grootste kultuurgeleentheid op kampus en prestigious. Verder is dit die ideale geleentheid om nuwe vriende te maak en jou musikale kennis te verbreed. Omdat daar slegs twintig lede in 'n groep is, word *Sêr* mense dikwels op die hande gedra en kry hulle ander geleenthede.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Sêr oefening is dikwels 'n struikelblok aangesien dosente en personeel dit maklik kan sien as iets wat die aandag van akademie aftrek - veral omdat daar so baie en lank geoefen word. Nie almal is daarvoor nie, maar daar is tog ondersteuning. Mede-studente dink dit is fantasties. Algehele publiek kla dikwels omdat die kaartjies uitverkoop is en dit dui op die algehele gewildheid van *Sêr*.

Wat, volgens jou, is die doel van *Sêr*?

Om studente die geleentheid te gun om op 'n verhoog op te tree en hul sangtalent en musikale vermoë uit te leef. Dit is beslis ook 'n plek waar vriendskappe gesmee word en dikwels word bekende sanggroepe gekweek in *Sêr* groepe (Navi Redd, Overtones, Flip-A-Coin). Amateurs kry dikwels nie die geleentheid om hul talent ten toon te stel nie, maar *Sêr* gee aan hulle die erkenning wat hul harde werk toekom.

Participant FF (“Neo”)

Hoe is *Sêr* 'n tradisie op die NWU se Puk kampus?

Sêr is een van die belangrikste tradisies wat die Puk het en word hoog geag deur die studente. Dit is ook een van die lekkerste tradisies wat 'n eenheid oor die kampus skep.

Hoe is *Sêr* deelnemend? M.a.w hoe is jou deelname in *Sêr* belangrik?

My deelname in *Sêr* is ongelooflik belangrik. Ek ag dit as 'n groot eer en voorreg om gekies te word as deel van die twintig meisies wat my koshuis verteenwoordig. Om op daardie verhoog te staan en sing saam met my vriendinne is een van die lekkerste oomblikke ooit en 'n groot hoogtepunt.

Hoe dra *Sêr* by tot jou identiteit as 'n student op die NWU Puk kampus?

Dit is lekker om uitgeken te word as 'n [Dameskoshuis B] *Sêr* lid. Verder is dit ook lekker as mense na jou toe kom en sê daar is die meisie wat so lekker show. 'n Mens kan met jou kop hoog loop en trots wees op jou *Sêr*.

Hoe is *Sêr* 'n vorm van ekspressie? M.a.w kan *Sêr* gebruik word om 'n idee, opinie of emosie oor te dra?

Die liedjies en bewegings wat gebruik word kan maklik 'n boodskap uitbeeld. Verder kan liggaamstaal en stem (bv. hard en sag) gebruik word om verdere emosies uit te beeld.

Hoe is *Sêr* tegnies toeganklik? M.a.w is dit moontlik om *Sêr* aan te leer sonder vooraf musikale opleiding?

Daar is meisies wat *Sêr* sing sonder enige formele musikale opleiding of ondervinding. Dit is egter 'n bietjie moeiliker, maar as 'n mens selfvertroue het en hard werk is enige iets moontlik.

Hoe word *Sêr* verstaan onder die res van die kampus?

Die kampus besef nie hoeveel harde werk in *Sêr* gesit word nie. Hulle dink dikwels dat dit sommer vinnig vinnig aan mekaar gesit kan word. Ander se opinie is egter dat dit 'n mors van tyd is en dat daar ander belangriker dinge in die lewe is om op te fokus soos byvoorbeeld akademie. Die meerderheid van die kampus is egter ten gunste daarvoor en sien baie uit daarna om na die vertonings te gaan kyk om sy of haar koshuis te ondersteun.

Sou jy sê *Sêr* word aanvaar deur die res van die kampus, naamlik dosente, personeel, medestudente en algehele publiek? Hoekom sou jy so sê?

Die meerderheid aanvaar dit en sien uit na die vertonings. Jy kry egter die uitsonderings wat glo dit is 'n mors van tyd.

Wat, volgens jou, is die doel van *Sêr*?

Die doel van *Sêr* is om 'n geleentheid te skep om 'n gebalanseerde leefstyl te handhaaf en vir 'n rukkie weg te breek van akademie af. Dit bied 'n gesonde manier aan om fun te hê vir die studente. Laastens skep dit 'n eenheid tussen die studente op die kampus en bied 'n bietjie gesonde kompetisie tussen die verskillende koshuise.

Appendix D Raw data (*www.surveymonkey.com*) and per email

Introduction

This document is a presentation of the original words of both the interviewees (via email) and the participants (via the *surveymonkey* questionnaire, see Appendix A), in the original font and writing style. The answers to the questionnaire have date stamps underneath, which indicates the exact time and date the answer was given. A formatted version of the data can be found in Appendix B, which is also used as reference to any of the quotations found in Chapter 4 and 5 of the essay, *Understanding student serenading (sêr) on the Potchefstroom Campus of the North-West University*.

Interviewee 1 (“Hans”).

Personeellid en oudstudent, 22 March 2012, Potchefstroom, Email correspondence:)

1. Ek weet nie maar dit moes in 1995 of daaronderom gewees het
2. Toe ek `n student was het my koshuis "UITSPAN" reeds in 1970 die sêrkompetisie gewen
Die kompetisie is toe nog in die Totiussaal gehou. Daar was nie klank of beligting nie. Ons kostuum was pijamas en ons het as dekor boomtakke en `n sleepbankie gebruik.
In die jare 1985 en daarna het daar `n verandering ingetree deurdat jy as sêrgroep van koshuis tot koshuis moes gaan en die beoordelaars was êrens in `n koshuis versteek, maar die sêrgroep het nie geweet waar nie. Die klem het dus regtig op die tradisionele sêr geval.

Met die ontstaan van die nasionale sêrenade-kompetisie het dinge (volgens my mening) begin ontaard in `n "revue-show" omdat die PUKKE aangepas het by die behoefte en reëls van die ander kampusse. Dit is nie meer vandag die oorspronklike serenade-gedagte nie en die vereistes het baie weinig met tradisionele serenade te doen.

Terloops: As `n mans-sêrgroep laat die aand by `n dameskoshuis gaan sêr het, het die dames slegs die ligte in hul kamers geflikker as hulle van die sang gehou het. Daar is nie met die sêrgroep gesels of van balkon af geskree nie soos ek dit later as huisvader van VMN beleef het.

Interviewee 2 (“Johan”). Personeellid en oudstudent, 19 March 2012, Potchefstroom, Email correspondence)

My bydrae:

- Sêr is so oud soos die berge hier op die Puk. Puk Agriëf en Museum (oostekant van Bib) sal vir jou baie meer historiese info kan gee.
- Ek was in 1986 1ste-jaar en sêr was so deel van Puk-wees soos die Fanie die Totiussaal.
- Dit was altyd informeel en mans en dameskoshuise het informele sêrgroepe gehad wat los en vas oor en weer bymekaar gaan sêr het.
- Dit was nooit 'n formele kompetisie-ding in my tyd gewees nie (sovêr ek kan onthou nie). Dit het eers later gekom (middel 90-tigs??, dalk vroeër??).

Participants (via *surveymonkey*)

1. Hoe is Ser 'n tradisie op die NWU se Puk kampus?

Sêr is 'n jaarlikse instelling en iets waaraan baie aandag en tyd spandeer word. Die blote feit dat hierdie aktiwiteit al uitgebrei het na 4 aande op kampus, is 'n toonbeeld hiervan.

9/11/2012 3:36 AM¹

1. Dit is n vasgestelde datum wat elke jaar die PUK dagboek haal 2. Dit is een van die hoogtepunte van die universiteitskalender 3. Nasionale ser as kompetisie is ook n jaarlikse gebeurtenis, dus is diit ook vir die puk so

29/10/2012 7:05 AM

In sommige opsigte bly dit jare lank dieselfde. Dit word byvoorbeeld uitsluitlik deur studente afgerig en opgevoer. Dit is 'n lekker sosiale aktiwiteit en 'n belangrike deel van georganiseerde studente lewe. Ek het dit baie geniet en die trots van die koshuis was op die spel.

8/10/2012 5:44 PM

Elke jaar deel honderde studente in die oudisies om 'n plekkie op die verhoog te wen. Ser word elke jaar NET grote

7/10/2012 4:35 AM

Every year each and every dorm tries to show of their musical talent by entering this competition. It has become deeply embedded in all traditions surrounding music and culture.

28/9/2012 6:31 AM

Dit word jaarliks gedoen en die koshuise is nogal ernstig daaroor.

25/9/2012 11:23 AM

Ser het ontstaan as 'n groep manne wat altyd vir die dames in klein groepies voor hulle koshuise begin sing het - 'n serenade is gehou onder hulle koshuiskamervensters. Later het hierdie serenades 'n kompeterende aard aangeneem en dis hoe ser tot stand gekom. Later toe die kampus se ser 'n kompetisie tussen mans en dames op kampus geword het, en erken is as een van die kuns- en kultuur gebeure op kampus wat nhie misgeloop moet word nie, het die ATKV o.a. hierdie verskynsel op ander kampusse raakgesien en 'n projek geloods wat as Nasionale Ser bekend staan vandag. Namate die sertradisie gegroei het op kampus EN nasionale vlak, is ek nie meer seker of dit so erg oor tradisie gaan nie, maar dalk eerder oor die titel wat 'n sergroep ontvang as "nasionale ser wenners". Mynsiniens is 'n mooi tradisie besig om 'n te kompeterende aard aan te neem.

25/9/2012 5:00 AM

Mens kan amper se dis die hartklop van die kultuur, dis die hoof kultuur item wat plaasvind op die PUK. Mense verander altyd maar SER bly altyd daar.

25/9/2012 3:17 AM

Ser het baie jare gelede op die PUK kampus begin en die tradisie loop voort elke jaar. Elke jaar is die standaard net hoër en hoër, en elke jaar verras 'n paar koshuise die kampus met nuwe, vars en innoverende idees op die verhoog.

11/9/2012 7:02 AM

Dit is 'n jaarlikse instelling wat al reeds vroeg in die jaar afskop as mens kyk na hoe vroeg koshuise reeds begin oefen. Vakansies word selfs al ingespan om seker te maak die groep is voorberei. Sekere koshuisinwoners leef letterlik net vir ser elke jaar.

8/9/2012 4:41 AM

Ser is soos enige ander tradisie, 'n gebruik om mense byeen te bring, om samehorigheid te vestig en gebruike en gewoontes te deel. Ser het reels waarby gehou moet word en is tradisioneel, maar terselfdertyd ook skeppend - 'n resep wat 'n tradisie tot stand bring.

12/8/2012 11:32 AM

Dis 'n koshuis mededinging wat dit eintlik so populêr maak. Daar is baie sangtalent op kampus en 'n kompetisie soos ser is iets wat, alhoewel dit onsettende harde werk is, die talent kan 'afshow'. Mense geniet dit om ser te kyk/(luister?) want dit is mooi, en die yre se werk word wel beloon.

5/8/2012 8:26 PM

¹This document is the original answers as the participants wrote it on www.surveymonkey.com, with their time stamps of when they filled in the questionnaire.

Nog voordat ek geweet het wat ek wil studeer op Pukke het ek verseker geweet ek wil ser sing. Dit is een van die bekendste koshuiskompetisies op kampus en word jaarliks groter en groter. Vir iemand wat ser sing, ondervind ek onttrekkingssimptome binne die eerste week nadat ser tyd verby is.

3/8/2012 12:30 AM

Dit is by vere die grootste kunste event op die puk vir my en ek geniet dit ongelooflik baie om 'n deelnemer te wees. (moet sê, pukke sêr is in 'n ander klas teenoor ander universiteite...)

3/8/2012 11:00 AM

Dis is samekoms van mense wat lief is vir musiek en kultuur. Almal sien altyd uit daarna.

3/8/2012 9:58 AM

Dit is 'n jaarlikse instelling waar beide mans- en dameskoshuise maande lank oefen om die beste sergroep op kampus te wees. Toeskouers wag in elletange rye om kaartjies te kry, sodat hulle ook deel kan wees van die opwinding,

30/7/2012 11:09 AM

Diy bring die meederheid van die kampus saam en dit selebrate musiek op n ander vlak. Dit gee die geleentheid van groei en goeie kompetisie

28/7/2012 6:30 AM

Dit is 'n integrale deel van die universiteit se kultuurprogram en 'n geleentheid waar koshuise maande lank hard oefen om 'n plek in die top5 te kry.

27/7/2012 6:08 AM

Sêr is 'n baie groot deel van studente se lewe op die PUK. Al was/is jy nie deel van sêr nie, weet elke student op die PUK wat sêr is.

26/7/2012 8:34 PM

Wow... Die sosiaal daarvan, musikale kennis en genot wat verskaf word. Meng dit en jy kry 'n warm gevoel vol herinneringe as jy daaraan dink.

26/7/2012 5:45 AM

Dit is soos enige ander sport of kulturele byeenkoms en word jaarliks verbeter deur standarde en kompetisie onder verskillende koshuise en universiteite. O, en dis 'n "awesome" tradisie!

24/7/2012 4:24 PM

Sêr is baie gewild onder die studente. Studente kan elke jaar uitsien om daarvan deel te wees.

24/7/2012 8:09 AM

Ek is 'n eerstejaar op die Puk en almal se ser is die grootste kultuuraktiwiteit op kampus. Sover kan ek uit eerstehandse ervaring daarvan getuig. Dit is verseker die koshuisaktiwiteit waaraan die meeste voorbereidingstyd bestee word, wat die beste ondersteun word en waarvan die kaartjies die vinnigste uitverkoop is.

23/7/2012 9:42 AM

In die sin dat ons dit elke jaar herhaal en dat ons daarom voort bou op n reeds bestaande aanvaarbare aksie.

18/7/2012 2:11 PM

Mans het vir dames by hulle koshuisvensters in die aande kom 'serenade' tot waar sêr vandag 'n kompetisie is waar al die koshuise van die PUK teen mekaar deelneem. Dit verbeter elke jaar en is een van die grootste gebeurtenisse op die kampus.

17/7/2012 5:46 PM

Dit is 'n gesonde kompetisie tussen koshuise op die NWU Puk kampus, en deurdat dit soveel belangstelling en verwondering lok word meer en meer mense jaarliks betrokke. Vanuit die kompetisie se gewildheid is daar jaarliks 'n herhaling van die kompetisie en sorg dit vir 'n groot oproering onder studente. Vir my as serlid is dit 'n voorreg, nes dit 'n voorreg is om aan enige ander gelofwaardige tradisie deel te neem.

17/7/2012 4:12 AM

As eerstejaar op die Puk was ek baie verbaas oor die waarde wat aan ser geheg word op die Puk. Dit is 'n jaarlikse tradisie en is een van die aksies wat die meeste voorbereidingstyd in beslag neem (byna 6 maande). Kaartjies vir ser is ook baie moeilik bekombaar aangesien dit so n gewilde kultuur aktiwiteit is.

16/7/2012 3:18 PM

Dit gebeur al vir 'n hele klomp jare en raak al hoe meer gewild onder die studente en koshuise

15/7/2012 3:20 PM

Dit het jare terug al ontstaan, heelwat van vorm verander, maar vind steeds jaarliks meer as een keer (weereens in verskillende vorme) plaas te midde van groot belangstelling, opwinding en kompetenderheid.

15/7/2012 12:23 AM

Ek doen nog net 3 jaar sêr, so al wat ek kan sê is dat sêr een van die grootste geleenthede (of kompetisie) op die PUK Kampus is.

15/7/2012 5:58 AM

Dit word al jare lank aangebied op die kampus en sonder sêr sal die kultuurlewe op kampus bloot nie dieselfde wees nie. Die geleentheid is selfs groter as sommige rugbywedstryde op kampus. Dit is 'n prestasie om die sêroudisie te slaag en deel te wees van die sêrgroep.

15/7/2012 4:10 AM

Ser is een van die belangrikste tradisies wat die Puk het en word hoog geag deur die studente. Dit is ook een van die lekkerste tradisies wat 'n eenheid oor die kampus skep.

15/7/2012 4:06 AM

2. Hoe is Ser deelnemend? Maw hoe is jou deelname in Ser belangrik?

Sêr vorm deel van die totale kunste kompetisie. Dit is dus nie noodwendig verpligtend om deel te neem nie, maar dit is verseker lekker. 'n Mens kan wegstap met die Kunstebeker, al het jy nie aan sêr deelgeneem nie.

9/11/2012 3:36 AM

Dit bied studente wat lief is vir musiek en sang die geleentheid om dit te doen, afgesien van watter graad jy studeer. As jy n liefde het vir sang, is ser die plek vir jou. Dit is ook n baie belangrike platvorm om vir jou koshuis iets te beteken, omdat ser se prestasie so hoog geag word.

29/10/2012 7:05 AM

In 'n koshuis met beperkte stemme is elkeen wat kan noothou of 'n instrument kan speel belangrik.

8/10/2012 5:44 PM

Daar is slegs maks 20 mense op die verhoog. M.A.W 5 mense op 'n stemparty. Dus as jy nie jou deel doen nie, rig jy skade aan die produk.

7/10/2012 4:35 AM

The strength of your performance relies on each and every person giving their utmost to make sure every performance is to best bet of their abilities. It is the responsibility of each person to make sure that they give it their all and this is what makes them respect each other.

28/9/2012 6:31 AM

Ek tree op as verwerker/komponis/afriqter

25/9/2012 11:23 AM

Dit is uiters belangrik. Serspanne moet net so baie saamwerk soos 'n rugbyspan. As jy nie saam oefen nie, of as jy 'n bal lelik aangee, is die "game" daarmee heen. Die groep en soliste moet mooi saamwerk om mekaar nie dood te sing nie en eerder 'n goeie geheel na vore te bring. Meisies en Mans spandeer so baie tyd saam en leer om te sing en 'n "show" op die planke te sit, dat hulle nie anders kan as om saam te leer en 'n bemagtigingsproses te ondergaan nie. Studente wat van klein dorpies af kom - wat nie eens in 'n koor gesing het nie - word deel van 'n klein "familie" waar hulle dikwels vir die eerste keer in hulle lewens bemagtig word, 'n platvorm kry waar hulle voor 'n auditorium van tot 1000 mense solo kan sing. Hierdie deelnemende aard gee aan lede 'n gevoel van "behoort" en bou oa selfvertroue.

25/9/2012 5:00 AM

Help om kultuur te bevorder en dit bewus te maak. As jy nie deel was van 'n koshuis nie het jy altyd daarvan gehoor in die klasse.

25/9/2012 3:17 AM

Elke sergroep bestaan uit 'n minimum van 10 en maksimum van 20 lede. Elke individuele stem is egter van kardinale belang vir die "sameklank" en hoe goed die kombinasie van stemme moet "gel". Daar word ook individuele persone gebruik om solo's, duette en/of trio's te sing. So dus is elke lid van die groep se deelname en samewerking van kardinale belang.

11/9/2012 7:02 AM

Dit is gesonde kompetisie (tot 'n mate), koshuislede kry te doen met musiek wat hulle nie noodwendig van te vore sou nie. En elke stem is natuurlik 'n aanwinst vir die groep.

8/9/2012 4:41 AM

Ser verg die samewerking van elke individu. Musikale balans is van uiterste belang - daarom, as een lid onttrek, beïnvloed dit die hele groep. Verder is elke toeskouer belangrik, want die oorlewing van ser hang af van die bywoning. Ser benodig ook die ondersteuning van die universiteit en bestuur om suksesvol te wees.

12/8/2012 11:32 AM

Jy moet bereid wees om 100% van jou vrye tyd op te offer. Daar is seker uitsonderings, maar meeste mense weet dis 'n 'commitment' wat jy baaaaie goed moet nakom, anders sal jy as die suurkol beskou word as jy nie jou deel bring nie. Almal moet maar ewe hard werk, en as jy dit graag genoeg wil he sal jy jou alles gee.

5/8/2012 8:26 PM

Jy ontmoet soveel ander meisies in jou koshuis, junior en senior, veral vir my wat in 'n dorpskoshuis is. Nuwe vriendskappe word gevorm en nuwe vriendinne gemaak. Ook as een meisie nie hul kant bring nie, ly die hele ser groep daaronder.

3/8/2012 12:30 AM

Ek is een van die lede in die wen sêr. Ons gaan pukke se naam gaan groot maak in Bloem!

3/8/2012 11:00 AM

Dit is vreeslik belangrik om 'n ser groep as EEN te sien en nie individue nie. Dit is belangrik om na mekaar te luister en verstaan waaroor die musiek gaan om dit ten beste oor te dra

3/8/2012 9:58 AM

Daar is 'n maksimum van 20 lede wat aan die ser mag deelneem. Dus is elke stem wat hulle kan kry van noodsaaklike belang.

30/7/2012 11:09 AM

Almal wat deelneem speel n rol om n goeie produksie op die planke te sit. Sels die ondersteuners is belangrik en maak ser so n ongelooflike geleentheid.

28/7/2012 6:30 AM

Ser is 'n groep van 20 mense met verskillende grade van talent, en elkeen moet sy eie persepsies oor homself opsy skuif en begin funksioneer as 'n eenheid. Jy vergeet van jouself en dink aan die groep en wat jy as groep wil bereik.

27/7/2012 6:08 AM

Sommige koshuise op kampus (in die verlede meer dag huise) het baie gesukkel om lede te kry om die maksimum van 20 persone te vul. Ek dink dit is aldus vir elke koshuislid wat kan sing of enigsins dink hy/sy kan noot hou om te probeer om deel te wees. Al kom jy nie in nie, om dan sêr te ondersteun.

26/7/2012 8:34 PM

Geen sergroep is dieselfde nie. Tog vind elke individu sy plekkie daarin. Die musikale of sosiale bydrae wat jy lewer dra by tot die eindproduk.

26/7/2012 5:45 AM

Ser is deelnemend in die sin dat elke lid sy deel moet doen in terme van oefeninge en ook groepsdinamika. Die serlede moet leer om na mekaar te luister sodat daar harmonie in die groep kan wees en ook in die klank van hulle musiek.

24/7/2012 4:24 PM

Almal kan deel wees van sêr, of hulle nou self sing, afrig, verwerk of net gaan kyk en luister.

24/7/2012 8:09 AM

Omdat ser die grootste koshuisaktiwiteit op kampus is verseker dit interaksie tussen koshuise wat beteken dit is ook 'n geleentheid om mense in ander koshuise te leer ken.

23/7/2012 9:42 AM

Span werk. Sluit n groep mense in!

18/7/2012 2:11 PM

Sêr bestaan uit 20 lede so elke stem tel. Die minimum lede van 'n groep is 10. Elke persoon speel 'n kritiese rol omdat daar verskillende stemgroepe is en elkeen sy deel moet bring sodat die groep goed kan klink.

17/7/2012 5:46 PM

Spesifiek my deelname, is belangrik deurdat dit sorg vir blootstelling. Ek sing nou vir 'n derde keer in ons koshuis se ser, en deur die vervulling wat ek beleef vanaf my eerste jaar, is dit dan moontlik om ander te inspireer, motiveer en sommer net aan te steek. Sonder my sou daar egter slegs 19 meisies wees en daarom is my deelname belangrik. Ek is hoegenaamd nie onvervangbaar nie, nee, maar vanuit 'n oudisie rondte van 70 meisies is ek gekies in die top 20, wat beteken dat indien ek nie sou deelneem nie, daar slegs 19 van die heel bestes op die verhoog sal gaan om

ons koshuis te verteenwoordig. Op hierdie manier benadeel ek nie net my koshuis nie maar ook my eie gesonde soeke na sukses en bevrediging.

17/7/2012 4:12 AM

'n Persoon se deelname AAN ser is belangrik deurdat dit n hoe toewydingsvlak vereis. Gedurende ser raak jy deel van nie net 'n sergroep nie, maar jy word betrek by die breër sergemeenskap van die Puk en ook alle universiteite.

16/7/2012 3:18 PM

In elke koshuis word die 20 beste stemme gekies om deel te wees van 'n sêrgroep

15/7/2012 3:20 PM

Wel, ek veronderstel sonder elkeen se deelname was daar niks, dus is deelname nie net belangrik nie, maar noodsaaklik.

15/7/2012 12:23 AM

Baie belangrik! As 'n sêrgroep nie 20 deelnemers nodig het nie, kan hulle met minder deelneem, so die feit dat jy in die sêr is beteken jy's daar vir 'n doel, en word verseker benodig.

15/7/2012 5:58 AM

Indien elke sêrlid nie sy of haar deel doen nie, is dit 'n totale mislukking - dis soos 'n spansport waar elkeen 'n rol het om te vervul. Indien een mens nie doen wat verwag word nie en op ander lede se rûe ry, gaan daar probleme wees omdat die volume byvoorbeeld te swak gaan wees. Verder leer sêr jou om in 'n ensemble te sing en jou stem te beheer. Vir amateursangers is dit baie goeie opleiding.

15/7/2012 4:10 AM

My deelname in ser is ongelooflik belangrik. Ek ag dit as 'n groot eer en voorreg om gekies te word as deel van die 20 meisies wat my koshuis verteenwoordig. Om op daardie verhoog te staan en sing saam met my vriendinne is een van die lekkerste oomblikke ooit en 'n groot hoogtepunt.

15/7/2012 4:06 AM

3. Hoe dra Ser by tot jou identiteit as 'n student op die NWU Puk kampus?

Ek glo dat Sêr op kampus 'n groot deel van die kuns-identiteit van Potch definieer.

9/11/2012 3:36 AM

Dit maak jou bekend vir die res van die kampus, mense ken jou as jy in n goeie ser sing. Dit brei ook vaardighede uit i.t.v musiek en verbreed jou horison om verder in pukstrukture in te beweeg. Ser het my laat deel voel van iets groter as net ek en later my ingetrek en uitgespoeg om ander areas van die kunste ook te ondersoek.

29/10/2012 7:05 AM

Ek voel ek behoort in die koshuis en ek is deel van die studente lewe.

8/10/2012 5:44 PM

Jy vorm deel van 'n groep mense wat maande oefen om die beste te wees! Jy word 'n klein ser familie wat groot en goeie vriendskappe kweek! Dit vorm jou as student, as mens en sommiges as musikante.

7/10/2012 4:35 AM

It's not just a group you song with, the people in this group become you family for 6 months of the year and this shapes the person you become. You find outbreak about yourself because you are pushed to do things you normally wouldn't.

28/9/2012 6:31 AM

Ek het van my eerstejaar af deelgeneem aan ser. Mense ken my en kontak my gereeld as gevolg hiervan. Ek sou sê dat dit bygedra het tot my identiteit as musikant.

25/9/2012 11:23 AM

Ser kan van jou 'n "celeb" op kampus maak as jy 'n goeie solo of "show" aanmekaar sit. Kobus Lourens is bv nie op kampus bekend as Kobus Lourens nie, maar as "daai nommer 5 in Veritas se football serjaar - daai ou wat so mooi sing".

25/9/2012 5:00 AM

Help jou om meer deel te wees van iets op die PUK en gee jou ook geleentheid om ander te ontmoet van ander universiteite.

25/9/2012 3:17 AM

Mense wat ser het verseker 'n spesifieke status op kampus. Veral as jy deel is van 'n goeie ser-koshuis, en veral as jy 'n goeie solis is. 95% van kampus is ser befok...so almal onthou altyd die ser-lede. Hulle kyk ook na die tyd weer die dvd en beleef weer hoe fantasties/fun/goed 'n ser-groep was, en so word daardie beeld/identiteit van 'n ser-lid gebou en behou.

11/9/2012 7:02 AM

Jy word onmiddellik deel van 'n sekere groep en assosieer jouself met hulle. Dit versterk jou identiteit as lid van jou koshuis, maar ook as 'n lid van 'n groep mense wat lief is vir sing/"perform"

8/9/2012 4:41 AM

Ser is gelyk aan NWU-kampuslewe. Of jy fisies in die ser is, 'n toeskouer of 'n ondersteunende rol vertolk, ser is 'n gedeelde identiteit. Ser dra by tot die kultuur- en sosiale identiteit van studente op 'n vlak wat geen ander een aktiwiteit regkry nie, juis omdat dit toeganklik en identifiseerbaar is.

12/8/2012 11:32 AM

Dit maak jou nou nie 'n 'superstar' nie, maar meeste mense wat saam jou klasdraf ens. sal jou herken as jy deelgeneem het en aanvaar dat jy bereid is om baie vir jou koshuis op te offer, en dat jy 'apparently' mal goed sing. haha

5/8/2012 8:26 PM

Hierdie is my 3de jaar wat ek ser sing vir my koshuis en ons het hierdie jaar 'n tradisie begin dat jy jou naam en "rang"(hoeveelheid jaar in ser) op jou baadjie kry sodat almal kan sien hoe lank jy al ser sing want dit is 'n spog geleentheid om van deel te wees.

3/8/2012 12:30 AM

As dit nie was vir sêr nie was my sosiale lewe op die puk maar vaal...

3/8/2012 11:00 AM

Ser groepe wat goed presteer beteken baie tot die ser groep se koshuis waarin hulle hoort. Dit is 'n boost vir die koshuis self en die beeld daarvan. Ser groepe wat bekend is vir hul afronding of musikaliteit, volhou jaarliks daarby.

3/8/2012 9:58 AM

Dit laat my "uitstaan" bo ander studente, omdat ek deel is van 'n klein groepie studente wat bevoorreg is om daaraan deel te kan neem. Ander studente sien definitief serlede in 'n ander lig, dat ons hardwerkend is en dat ons baie tyd opoffer vir ons koshuise

30/7/2012 11:09 AM

Dit het vir my baie beteken as mens. Jy groei in jouself en bou verhoudings met mense wat jy veral tyd sal he. Dit bied geleentheid vir kreatiewe groei

28/7/2012 6:30 AM

Ek staan bekend as 'n serafriqter, omdat ek dit al vir 8 jaar doen. Dit is 'n aspek wat meeste mense eerste aan my koppel.

27/7/2012 6:08 AM

Ek self het nooit sêr gesing nie, slegs afgerig. Maar ek dink vir koshuise wat goed doen in sêr is dit 'n status simbool om deel van 'n sêr groep te wees.

26/7/2012 8:34 PM

Almal ken jou as 'die girl van ser wat mooi sing/die solis'. Jy's ook deel van n groep. Jy 'belong'.

26/7/2012 5:45 AM

Ek sou nie noodwendig se dis broodnodig om ser te sing nie, maar ek dink net dis 'n verskriklike lekker gevoel om deel te he daaraan. Dis 'n groot "cliche" maar, jy sal dit net verstaan as jy wel ser gesing het verduidelik dit vir my baie goed.

24/7/2012 4:24 PM

Elkeen bring sy eie vaardighede na sêr, bv die speel van kitaar/trom of solosang, verwerking, ens. Die rol wat elk speel vorm deel van die groter geheel, en vorm dus sy identiteit in die sêrgroep.

24/7/2012 8:09 AM

Ser dra by tot my identiteit in die koshuis en my identiteit in die koshuis dra by tot my identiteit as student op die NWU-Puk kampus. Die koshuise word soms beskryf as die hart van die kampus en as 'n mens nie betrokke is by die koshuis nie mis jy uit op al die geleenthede wat die Puk bied, insluitende ser.

23/7/2012 9:42 AM

Elke mens wil deel voel van iets groter as hom self en ser bied die geleentheid,

18/7/2012 2:11 PM

Musiek is 'n groot passie vir my en daarom ook deel van my en deur sêr kan ek dit uitleef. Die gevoel om die beste sêrgroep op die PUK te wees is onbeskryflik en daarom is dit die moeite werd om hard te werk daarvoor.

17/7/2012 5:46 PM

Dit heers glad nie my identiteit as mens tussen ander studente nie. Dit plaas my wel in die kollig, maar meestal vir ander koshuise se ser-lede. Nie noodwendig die alledaagse Puk studente nie. Ek glo dat daar teen die tyd, 'n redelike bewustheid onder mede klasgangers en koshuislede ontstaan het van die feit dat ek wel ser sing. Maar vir die ander 6 maande van die jaar waarin ser stil is, is ek bloot net myself en word ek nie gesien as "serlid" nie.

17/7/2012 4:12 AM

Ek heg groot waarde aan my koshuis se sergroep en ook die Puk se ser tradisies. Dit ontwikkel nie net jou sangvermoeë nie, maar leer jou ook selfdiscipline en om 'n verteenwoordiger van jou koshuis te wees. Omdat die tradisie van ser so groot op die Puk is, beskou ek dit as 'n groot eer om deel te wees daarvan en nie net slegs 'n toeskouer nie. Ek sit 'n tradisie voort. My toewyding en harde werk stel die mikpunte vir toekomstige jare.

16/7/2012 3:18 PM

Dit ontwikkel jou talente en menseverhoudinge. Jou identiteit as sulks word nie beïnvloed nie.

15/7/2012 3:20 PM

Vir my persoonlik: geensins. Vir ander mense vorm dit waarskynlik 'n integrale deel van hulle identiteit omdat hulle voel hulle behoort aan iets en werk saam met ander om 'n doel te bereik.

15/7/2012 12:23 AM

Omdat sêr so big deal op kampus is en baie mense sêr gaan kyk, word jy amper 'n "bekende" gesig van sêr. Veral wanneer jou koshuis goed doen in sêr of as jy baie solo's doen. Ek sal sê dis rerig 'n groot voorreg om te kan deelneem aan sêr.

15/7/2012 5:58 AM

Sêr plaas jou in 'n ander klas en dit onderskei jou van die res van kampus. Dit is 'n voorreg om te kan sêr sing. As afrigter hang baie van jou naam af van hoe jou sêrre vaar in die kompetisies.

15/7/2012 4:10 AM

Dit is lekker om uitgeken te word as 'n VMN ser lid. Verder is dit ook lekker as mense na jou toe kom en se daar is die meisie wat so lekker show. 'n Mens kan met jou kop hoog loop en trots wees op jou ser.

15/7/2012 4:06 AM

4. Hoe is Ser 'n vorm van ekspressie? Maw kan Ser gebruik word om 'n idee, opinie of emosie oor te dra?

Dit het al gebeur dat groepe 'n bepaalde boodskap wou oordra, maar dis nie noodwendig die beste platform daarvoor nie.

9/11/2012 3:36 AM

ek dink dit hanf af van individu tot individu, maar vir my is dit my "escape" van n graad wat vervelig is en wat ek eintlik nie geniet nie. Sonder ser sal ek n droe kampuslewe he wat bestaan uit studies. Ser is my get out of studying free card

29/10/2012 7:05 AM

Daar is dinge wat deur sang gekommunikeer kan word wat andersins nie toegelaat sou word nie soos byvoorbeeld protes oor bestuur.

8/10/2012 5:44 PM

Deur die verskillende tegnieke wat musiek uitbeeld, oor die algemeen.. intonasie, harmonieë, danse, klere, humor, kontroversie. In 17min probeer die 20 deelnemers hul boodskap en/tema oordra

7/10/2012 4:35 AM

Because music is a way of expressing not only your feelings but also your political and social views.

28/9/2012 6:31 AM

In die eie komposisies het ek al baie politieke en etiese vra gevra en ook baie kommentaar op dinge gelewer.

25/9/2012 11:23 AM

Hoewel temas nie verplig is nie, het die PUK se sergroepe altyd 'n tema van een of ander soort. Pukke se temas staan ook duidelik uit by 'n nasionale kompetisie. Mense sal praat van "die cowboy jaar" of die "bosvrouens-jaar". Daar word gewoonlik een of ander storie subtiel met die temas uitgebeeld en oorgedra.

25/9/2012 5:00 AM

Alamal het 'n ander emosie van enige musiek. Help 'n groep om emosies uit te beeld vir groot groep mense. Stel ander bloot aan hoe mens 'n liedjie op ander maniere uit te beeld en te ervaar.

25/9/2012 3:17 AM

Verseker. Ser op die Puk kampus gaan gewoonlik gepaard met elke koshuis se unieke tema. Liedjies word dan gewoonlik gekies sodat dit hierdie tema ondersteun. Verder kan stadige en mooi liedjies wat baie fokus op musikaliteit en "vocals" die gehoor in trane laat. Verder skryf elke ser-groep 'n eie-komposisie wat hul tema ten sterkste moet uitbeeld. Dus kan ser verseker gebruik word om 'n idee/opinie/emosie oor te dra.

11/9/2012 7:02 AM

Ja: Indien 'n groep beskik oor goeie musikale vermoens is daar definitief 'n moontlikheid hiervoor want daar word verstaan wat bedoel word met "emosie op die verhoog", maar as 'n groep NIE goed musikaal is nie, sal die uitdrukking van emosie verlore gaan.

8/9/2012 4:41 AM

Die repetoire, die eie komposisie, die voorgeskrewe liedjie en die tema is alles maniere om 'n idee oor te dra. Bv, daar was al sergroepe wat boemelaars uitgebeeld het, en met hulle tema-uitbeelding en liedjiekuse sodoende die gebrek aan empatie van die wyer publiek teenoor arm mense, aan die gehoor oorgedra het.

12/8/2012 11:32 AM

Die repertoire's is baie random, en kan van swaar musiek tot 'jolly tunes' strek, so al hoe die musikaliteit saam met die 'show' gedoen kan word is as jy jouself 100% inleef en die emosie/idee/opinie ten volle te gebruik. Mens kan net soveel doen met 'n stem, die res gaan oor jou lyftaal, jou gesig, en jou passie. Plus dis 'n 'hobby', so jy kan na klas jou hart uit kom sing en dans so dit is 'n soort stresverligter.

5/8/2012 8:26 PM

Tema uitbeelding. Liedjie uitbeelding. Jy dra 'n boodskap oor aan die gehoor deur jou liedje keuse, volgorde en emosie wat jy na vore wil bring daardeur. Verder die kostuums....jy kies 'n lekker tema wat lekker liedjies het wat daarby pas en waarvan die gehoor sal hou.

3/8/2012 12:30 AM

'n Mens (sêr lid) lewe jouself uit op die stage. Al jou gevoelens en idees wys as jy op daai stage klim.

3/8/2012 11:00 AM

Drama, dinamiek en gees. Elke ser lid moet hulleself inleef in die musiek om die ekspressie daarvan goed oor te dra.

3/8/2012 9:58 AM

Elke sergroep kies 'n tema wat vir hulle waarde dra en kies liedjies rondom die tema waarmee hulle kan uitbeeld, dit wat hulle as 'n goeie boodskap beskou. Daar is 'n storielyn in elke ser en wek definitief emosie by die gehoor hetsy woede, humor, ongemaklikheid ens.

30/7/2012 11:09 AM

Dit begin by die temas waar jy al reeds iets oordra en ook hoe jy dit uitbeeld. Elke jaar kom daar so n verskeidenheid van verwerkings wat opgevoer word en almal het hul eie idee van hoe iets moet wees. Dit gee geleentheid vir n groot verskeidenheid van musiek.

28/7/2012 6:30 AM

Wanneer 'n mens kyk na die temas wat elke jaar gekies word is dit duidelik dat die groepe elkeen 'n standpunt probeer inneem met betrekking tot wat hulle wil sê. Dink aan hoe Patria humor gebruik in hul musiek, of Veritas en Heimat gewoonlik baie patrioties voorkom in hul benaderings. De Wilgers het hierdie jaar 'n meer sjarmante tema wat oorgaan tot iets meer donker en sinister. Die musiekkeuse en vertolking daarvan dra baie by tot die idee/opinie/emosie wat oorgedra word.

27/7/2012 6:08 AM

Veral vir studente wat nie normaalweg iets met musiek te doen het nie, is dit 'n manier om hulle kreatiwiteit uit te druk d.m.v. dans en sang en groeps aktiwiteite.

26/7/2012 8:34 PM

Musiek skep idees, gevoelens en emosie. Dit bring mense ook nader aan mekaar.

26/7/2012 5:45 AM

Eerstens deur 'n spesifieke tema kan iets aktueels benadruk word. Daar kan sekere boodskappe gestuur word deur sekere liedjies te sing en sekere goed in die "toneel"-dele van 'n seroptrede kan 'n seker opinie benadruk.

24/7/2012 4:24 PM

Dit spreek kwessies (huidige, historiese of toekomstige) aan. Met die keuse van temas of liedjies kan sekere idees oorgedra en uitgebeeld word.

24/7/2012 8:09 AM

Enigiets kan 'n idee, opinie of emosie oordra, maar ek voel nie ser kan die wereld verander nie. Dit is eerder 'n vermaaklikheidsaktiwiteit as 'n aktiwiteit wat poog om ekspressie as sodanig te bewerkstellig.

23/7/2012 9:42 AM

Tema, keuses van musiek en uitbeelding

18/7/2012 2:11 PM

Deur emosie oor te dra met jou stem, die musiek en jou liggaam

17/7/2012 5:46 PM

Daar is verskeie faktore om my antwoord op bogenoemde vraag te staaf. Die tema, klere drag, liedjie-keuses en totale optrede, om maar net 'n paar te noem, speel alles 'n rol aan sie uiting van 'n spesifieke emosie. Hetsy dit agressie, lojaliteit, liefde, eenigheid, hartseer, gelukkigheid of formaliteit is. Die manier waarop 'n ser optree bepaal grotendeels die algemene gevoel onder beoordeelaars en toeskouers. Na afloop van 'n vertoning is dit een van die primere doelwitte van enige sergroep om 'n boodskap agter te los. As daar nie 'n boodskap in is nie, gaan dit gou weer vergete, waar enige ser groep eerder sou wou he dat dit iets is waaroor daar vir weke, maande selfs jare gegons sal word. En aan enige kragtige boodskap word daar altyd emosie gekoppel.

17/7/2012 4:12 AM

Sergroep gebruik dikwels verwerkings wat bestaan uit meer as een liedjie. Ek sien dit as 'n kuns om 5 liedjies met uiteenlopende temas saam te voeg en een gevoel oor te dra. Gesiguitdrukings speel 'n groot rol en wanneer jy op die verhoog klim is jy lankal nie meer jouself nie. Jy "word" die gevoel, emosie of persoon wat jy probeer uitbeeld.

16/7/2012 3:18 PM

'n Koshuis se wil om te wen in die kompetisie word uitgedruk in die tipe liedere wat hulle kies, hoe die liedere gesing word en die drang om te wen.

15/7/2012 3:20 PM

Sonder twyfel. Wanneer 'n Ser show beplan word, word daar juis besluit wát is die boodskap wat ons wil oordra. Hierdie boodskap word selde eksplisiet gestel (hoewel die tema wel hiervan 'n aanduiding kan wees) maar word gou duidelik deur sekere aspekte van die groep - bv. Kostuums; koshuise wat kies om nie deel te neem nie; suggesties wat in die teks of lirieke versteek kan word. Voorbeelde hiervan is LaVaria wat die een jaar so onbetaamlik aangetrek was, en Over de Voor wat een jaar net 'n klomp 'praise and worship' liedjies gesing het en 'n lang stuk uit d Bybel voorgelees het

15/7/2012 12:23 AM

Met sêr is daar soveel vryheid met wat jy doen. Soos jy kies jou eie verwerkings, tema, wat jy gaan doen, hoe jy dit gaan oordra, ens. Die reëls van sêr is so, dat jy as sêrgroep steeds eintlik kan doen wat jy wil en jou opinie of emosie of idee oordra. Veral met musiek is dit baie maklik om 'n sekere emosie oor te dra met sekere tipies genres musiek. Ons vra altyd: "wat wil ons hêe moet die gehoor ervaar?" en werk dan van daar af.

15/7/2012 5:58 AM

Daar word dikwels veral in Afrikaanse keurspelle sosiale kommentaar op die land of universiteit of die wêreld gevind. Emosies word oorgedra deur crowd pleasers wat die gehoor intrek en deelmaak van dit wat op die verhoog gebeur. Met behulp van dinamiek of met ballades of ander stadiger liedjies, word daar dikwels 'n hartsnaar geraak. Die eie komposisie het natuurlik die vermoë om nuwe musikale idees en melodieë oor te dra, maar kan ook met die lirieke 'n opinie of emosie oordra.

15/7/2012 4:10 AM

Die liedjies en bewegings wat gebruik word kan maklik 'n boodskap uitbeeld. Verder kan liggaamstaal en stem (bv. hard en sag) gebruik word om verdere emosies uit te beeld.

15/7/2012 4:06 AM

5. Hoe is Ser tegnies toeganklik? Maw is dit moontlik om Ser aan te leer sonder vooraf musikale opleiding?

Meer moeite is wel nodig om als dan te bemeester, maar nie almal in die groep het enige vooraf kennis nie.

9/11/2012 3:36 AM

Ek het al menigde studente gesien wat GEEN musikale ervaring het nie en wat dan soms as die sterre van ser uitree

29/10/2012 7:05 AM

Almal kan deelneem want die musiek word mondelings oorgedra en nie deur musieknotasie nie.

8/10/2012 5:44 PM

Die wat bladlees, kan dit doen.. vir die wat nie kan nie is daar afrigters met instrumente wat die musiek in/aanleer.

7/10/2012 4:35 AM

Not everyone is capable of reading sheet music but this type of skill is easily learnt when you are working with others who possess this skill. It is however beneficial to the group to have members who have musical qualifications because they can help the others.

28/9/2012 6:31 AM

Die serlede is baie afhanklik van hulle ore. Meeste van die studente kan nie van die blad af sing nie. Gewoonlik is bladmusiek oortollig. Dit leer hulle baie goed luister en vorder musikale geheue.

25/9/2012 11:23 AM

Jy moet iemand hê wat die sergroepe help met note aanleer ens. aangesien baie lede nie enigsins self kan note lees nie. Dit vorm ook baie keer deel van die bemagtigingsproses waar lede soms 'n groepe met goeie serleiers basiese bladmusiek-lees tegnieke aanleer. Daar is egter ook sanggroepe wat nie altyd toegang tot goeie afrigters of voorafopleiding het nie. Hierdie groepe vaar gewoonlik nie so goed by die kompetisie nie en ervaar nie altyd 'n positief as ouens met die nodige tegniese hulpbronne nie.

25/9/2012 5:00 AM

Ek het nog nooit musiek opleiding gehad nie, ek kon nie blad musiek lees of volg nie, ek het in 1jaar se ser geleer hoe om blad musiek te volg en ander stem partye se parte ook te leer volg en sommige note geleer oor hoe lank om die noot te hou ens.

25/9/2012 3:17 AM

Ja ser is tegnies toeganklik. Meestal bestaan ser-groepe uit leke wat nooit van tevore gesing het nie, en selfs mense wat nooit gedink het dat hulle kan sing nie.

11/9/2012 7:02 AM

MP3's wat vooraf geluister word help met die aanleer van musiek

8/9/2012 4:41 AM

Ser is beslis toeganklik. 'n Mens het geen formele musikale opleiding nodig nie (alhoewel dit 'n groot voordeel is). Note kan op gehoor aangeleer word, en musiekterme word by wyse van eenvoudige verduidelikings aangeleer. Die verwerkings is gewoonlik nie te ingewikkeld nie en die teorie agter die musiek is nie regtig van kardinale belang nie - dit gaan eerder oor die gevoel van musiek, wat nie aangeleer kan word nie. Ser diskrimineer dus nie teen leke nie - dit versterk bloot hulle musikale talente.

12/8/2012 11:32 AM

Dit sal baie makliker wees as jy 'n musiekagtergrond het, soos meeste meisies in ons ser, maar, dis nie eintlik nodig nie, as jy jou note kan aanleer, (EN ONTHOU), en op pitch kan bly, dan kan jy dit af'pull'.

5/8/2012 8:26 PM

Ek het nie enige grade in musiek nie, maar oor die jare het my gehoor verskriklik baie ontwikkel. Ek leer vinniger aan en onthou note makliker. Dit is 'n proses, maar as jy 'n oor vir musiek het, dan is dit makliker. Jy MOET net konsentreer as jy nuwe musiek aanleer.

3/8/2012 12:30 AM

Ek het nooit formele musiek opleiding gehad nie. As 'n persoon die talent het en besluit om dit te gebruik, kan jy doen watookal jy wil. En al het jy dalk nie die talent nie, maar jy word die kans gegun om te probeer, moet jy probeer! Jy weet nooit wat God se plan is nie...

3/8/2012 11:00 AM

Definitief. Sang is 'n talent en of jy opleiding gehad het of nie, as jy die talent daarvoor het sal jy dit kan doen. Partykeer is dit nie altyd musikaliteit wat belangrik is nie maar ook die groep se selfvertroue. Stadig maar seker slyp serlede mekaar.

3/8/2012 9:58 AM

Dit is belangrik dat jy min of meer musiek kan verstaan, terme soos diafragma, denamiek, stut, oktawe, halwe en heel note, ens. omdat daar nie regtig tyd is om daardie tegniese vaardighede aan te leer nie, maar slegs te verbeter. Die tyd is te druk en dus moet alle moontlike ure aan die aanleer van die musiek spandeer word.

30/7/2012 11:09 AM

Ek is nie die musikaalste persoon nie en die onderateuning wat die ander lede gebied het het my laat groei. Jou afrigters lei jou ook meer op en gee vir jou daardie ekstra kennis wat jy op kan bou

28/7/2012 6:30 AM

Ek maak glad nie gebruik van bladmusiek nie. Ek werk suiwer op my gehoor, en 90% van die mans met wie ek werk het nog nooit voorheen gesing nie. Met meisies is die persentasie laer. Maar daar is baie lede wat net 'n natuurlike aanvoeling het vir musiek.

27/7/2012 6:08 AM

Ek het baie sêr lede gehad wat nooit nog van tevoren iets met musiek toedoen gehad het nie. Inteendeel dink ek 95% van my mans groep het nooit musiek gehad of koor gesing nie. Ek het baie tegnieke gebruik om die musiek vir hulle aan te leer... o.a. solfa, voorsing, ritmes klap en tel ens.

26/7/2012 8:34 PM

Dis baie op gehoor gefokus. Dit maak dit makliker om te sing. Ennnnn natuurlike die ure en ure en nogmaals ure wat daaraan spandeer word.

26/7/2012 5:45 AM

Ek het geen musikale opleiding nie, en ek het heel goed ingeskakel. Om die waarheid te se, die groot meerderheid van die sergroep het nie musikale opleiding nie, hulle kan net 'n noot goed hou en dan word dit van daar aangeleer.

24/7/2012 4:24 PM

Dit hang af of die persoon darem 'n musikale oor het. Sekeres wat nog nooit aan musiek op hierdie vlak blootgestel is nie, sal die musiek kan baasraak, al neem dit bietjie langer as dié met musikale agtergrond.

24/7/2012 8:09 AM

Ser is verseker oop vir enigiemand wat kan sing en wat lus het om te leer. Uit ervaring van my eie koshuis is meeste mense wat aan ser deelneem "musikaal ongeletterd." Die musiek word ook op gehoor aangeleer sonder enige vorm van bladmusiek. Dit is wel die ideaal dat die afrigter tog iets van musiek weet en note kan lees.

23/7/2012 9:42 AM

Met behulp van afrigting en ondersteuning

18/7/2012 2:11 PM

Dit is moontlik, maar sal nie van so 'n hoë gehalte kan wees nie. Jy moet ondervinding met musiek hê, anders gaan jy die hele groep beïnvloed.

17/7/2012 5:46 PM

Baie mense is musikaal gebore terwyl ander daarvoor opgelei moet word. Ek het klavier as vak geneem op laerskool, asook kitaar lesse buitemuurs voltooi. Ek neem deel aan sang kompetisies vandat ek 7 is, en vaar nog altyd redelik goed. Ek kan egter nogsteeds nie note lees nie. Ek weet ook dat baie meisies saam met wie ek al ser gesing het geensins enige musikale agtergrond het nie. Ek het gelukkig 'n musikale oor, en is baie noot vas. Dit is belangrik om 'n musikale oor te he, daarsonder is jou kanse om voor 'n gehoor te kan sing feitlik nul. Daar is ook 'n persepsie wat meen dat dit minder belangrik is binne 'n groep. Dit is egter glad nie waar nie. Daarom staan dit bekend as enkel-ser, wat beteken dat elke individuele meisie in die groep daartoe instaat moet wees om solo te kan sing, wat ook beteken dat geen meisie 100% afhanklik kan wees van iemand in haar stemparty om seker te maak van note wat gesing moet word nie. Indien iemand dan nie musikale opleiding gehad het nie, sou dit veilig wees om te se dat hy/sy wel 'n oor/aanvoeling vir musiek moet he.

17/7/2012 4:12 AM

Ek het vorige musiekopleiding, maar was nog nooit lief vir die tegniese aspekte daarvan nie. Tot my verligting was ser 'n manier om musiek te maak deur gevoel eerder as tegniek. Daar is natuurlik aspekte wat nie ignoreer kan word nie soos bv. dinamiek, artikulasie en om te stut terwyl jy sing. Die enigste doel van die tegniese aspekte van ser is om jou toe te laat om jouself te 'verloor' in die musiek, maar om dit so te doen dat 'n beheerde klank gevorm word.

16/7/2012 3:18 PM

Sêr kan gesien word as 'n groot leerskool vir studente wat niks van musiek af weet nie. Enige student word aanvaar op die basis van sy stem en talent.

15/7/2012 3:20 PM

Hoewel dit wragtig nie 'n maklike taak is nie!!!

15/7/2012 12:23 AM

Al die koshuise het nie ewe veel mense wat musikale ervaring of opleiding al gehad het nie, so dan moet jy dit aanleer vir van die groepslede. Omdat mens al so lank voor die tyd begin oefen kan jy sekere tegnieke aanleer. Soos ek het geen tegniese musikale opleiding gehad voor sêr nie, en a.g.v. sêr kan ek nou na 3 jaar sê ek het al baie geleer en verbeter.

15/7/2012 5:58 AM

Die meeste mense wat sêr sing het dikwels geen tot baie min musikale opleiding gehad, so dit is heeltemal moontlik om deel te neem en dinge aan te leer. Die geheim is om altyd te motiveer waarom 'n tegniek aangeleer word of waarom iets op 'n sekere manier gedoen moet word.

15/7/2012 4:10 AM

daar is meisies wat ser sing sonder enige formele musikale opleiding of ondervinding. dit is egter 'n bietjie moeiliker, maar as 'n mens selfvertroue het en hard werk is enige iets moontlik

15/7/2012 4:06 AM

6. Hoe word Ser verstaan onder die res van die kampus?

As 'n groot geleentheid.

9/11/2012 3:36 AM

Almal weet ser is groot, dit is hoekom mense in rye slaap vir kaartjies. Vir n week staan die universiteit stil vir ser - dosente verstaan dit egter nie, of altans nie myne nie, maar wie gee nou om wat dosente dink!

29/10/2012 7:05 AM

Hulle geniet dit as entertainment maar hulle beskou dit ook as belangrike punte vir elke koshuis.

8/10/2012 5:44 PM

As 'n fantastiese amazing produk! Kampus is altyd soooo opgewonde oor Ser dat die kaartjies vlieg en studente selfs voor die kaartjie-kantoor kamp om 'n kaartjie te verseker!!

7/10/2012 4:35 AM

It is seen as a form of bonding and many are intimidated by the level of musical talent that is produced by some dormitories.

28/9/2012 6:31 AM

Dit is samebindende aksie. M.a.w mense groei saam en leer dinge. Ek dink almal wat op die kampus swot was in 'n ser of het al ser gekyk en geniet!

25/9/2012 11:23 AM

Die grootse kuns- en kultuurgebeurtenis op kampus.

25/9/2012 5:00 AM

Res van die kampus is nie seker hoe om dit te sien nie, meeste sien dit as tyd mors en ander sien dit as 'n manier om weg te breek van die stres van studies.

25/9/2012 3:17 AM

As hierdie ongelooflike produksie waarna almal die heel jaar uitsien. Waarvoor die ser-lede soms hul sosiale lewe, akademie en ander goed so klein bietjie moet afskeep. Almal verstaan egter nie die fyner detail van ser nie, want 80% van die gehoor is leke. Maar solank dit vir die leek goed klink, die ser-groep baie energie het en snaaks is - LOVE die gehoor jou.

11/9/2012 7:02 AM

Gemengde gevoelens. Sekeres sien dit as 'n mors van tyd pmdat akademie belangriker is, ander sien dit as 'n maier om hulle koshuis se naam hoog te hou. Ander mag dit ook as 'n lekker entertaining event vir die jaar sien.

8/9/2012 4:41 AM

Ser is vir die res van die kampus 'n simbool van eenheid, samehorigheid en ambisie. Die kampus het hoe verwagtinge van sergroepe, want hulle voel hulle word deur die 20 lede op die verhoog verteenwoordig.

12/8/2012 11:32 AM

Mense (oor die algemeen) besef nie hoeveel tegniek agter 'n ser repertoire le nie. hulle sien/hoor die eindproduk en dink dis net so aangeleer en bietjie geoefen, neeee that's not how it is at all!

5/8/2012 8:26 PM

Sing en show en almal wil dit kyk en selfs in hierdie yskoue winter buite slaap net om kaartjies te kry.

3/8/2012 12:30 AM

Sover ek dit kry is dit vir ander studente 'n honderd keer n groter issue en almal wil dit sien en deel wees. Dit maak my baie trots om 'n lid te wees!

3/8/2012 11:00 AM

As 'n groep sterk selfvertroue dames en mans. Dis kompetierend en baie bekend. Party sien ser as die "show" terwyl ander die musikaliteit van die groep waardeer. 'n Balans van beide is nodig!

3/8/2012 9:58 AM

...

30/7/2012 11:09 AM

Dit sal afhang wie die persoon is. Party vind dit ongelooflik en sal elke jaar gaan kyk. Ander dink dis belanglik en vind dit tydmors. Maar ek glo die groter deel van kampus geniet dit en hou van dit om te sien wat elke jaar gebeur

28/7/2012 6:30 AM

Dit is elke jaar 'n larney geleentheid en die studente sien in die algemeen uit daarna. Dosente beskou dit egter as 'n mors van akademiese tyd. Ek sien dit as 'n bydrae tot 'n gebalanseerde studentelewe.

27/7/2012 6:08 AM

in my opinie sien alle koshuis lede (of hulle deel is van die sêr groep of nie) as 'n baie belangrike gebeurtenis in die jaar.

26/7/2012 8:34 PM

Dis HUGE..... En serkaartjies is SKAARS!!

26/7/2012 5:45 AM

Ser word onder sekere studente gesien as 'n mors van tyd, maar sommige studente soos ek is absoluut versot op ser. Dit gee jou die kans om jou stem te gebruik op 'n kreatiewe "verhoog" en vir iemand soos ek wat 'n Christen is wat glo om jou talente te gebruik is 'n manier om God te loof, is dit net 'n plus punt, want nou kan jy dit doen sonder om dit professioneel te hoef te doen.

24/7/2012 4:24 PM

Dit gaan baie oor die algemene indruk wat gespreek word, met ander woorde, die gehoor wil vermaak word. 'n Sêrgroep wat baie musikaal sing, maar nie vermaaklik is nie, kry minder "sêr-cred" as dié wat dieselfde musikaliteit toon én vermaak.

24/7/2012 8:09 AM

Die res van die kampus ondersteun ser volkome. Sonder die ondersteuning van die ander studente sou ser nie die grootste kultuuraktiwiteit op kampus kon wees nie. Hulle sien ser as 'n vermaaklikheidsaktiwiteit.

23/7/2012 9:42 AM

Ongelooftlike aksie met baie pret en plesier!!

18/7/2012 2:11 PM

Meeste mense weet nie hoe baie daar in dit ingaan nie, maar tog sien hulle uit om elke jaar te sien waarmee mense voor en dag kom. Daar is 'n opwindende gevoel onder die kampus oor ser.

17/7/2012 5:46 PM

Ek dink meeste mense op kampus het die persepsie dat mense wat ser sing slegs daarop fokus. Maar terselfde tyd is ser die gewildste gebeurtenis op die kampus, jaarliks. Baie mense koop kaartjies en baie mense wat self nie sing of eers belangstel daarin nie, ondersteun ser.

17/7/2012 4:12 AM

Ser is baie gewild en is een van die grootste vorme van vermaak op die Puk. Ser groepe fokus daarop om liedjies te gebruik wat populêr is by die publiek.

16/7/2012 3:18 PM

'n Groot sang kompetisie

15/7/2012 3:20 PM

Vir mense in die koshuis dink ek (as iemand wat nooit in die koshuis was nie) gaan dit grootliks oor die kompetisie en oor hulle begeerte om die beste te wil wees.

15/7/2012 12:23 AM

Dis 'n koshuis kompetisie, so mense wat in koshuise bly geniet sêr, en ondersteun hulle groep altyd. Ek dink vir die res van kampus is dit dalk nie so 'n big deal nie.

15/7/2012 5:58 AM

As die grootste kultuurgeleentheid op kampus en prestigious. Verder is dit die ideale geleentheid om nuwe vriende te maak en jou musikale kennis te verbreed. Omdat daar slegs 20 lede in 'n groep is - word sêrmense dikwels op die hande gedra en kry hulle ander geleenthede.

15/7/2012 4:10 AM

Die kampus besef nie hoeveel harde werk in ser gesit word nie. Hulle dink dikwels dat dit sommer vinnig vinnig aan mekaar gesit kan word. Ander se opinie is egter dat dit 'n mors van tyd is en dat daar ander belangriker dinge in die lewe is om op te fokus soos bv. akademie. Die meerderheid van die kampus is egter ten gunste daarvoor en sien baie uit daarna om na die vertonings te gaan kyk om sy of haar koshuis te ondersteun.

15/7/2012 4:06 AM

7. Sou jy se Ser word aanvaar deur die res van die kampus, naamlik dosente, personeel, mede-studente en algehele publiek? Hoekom sou jy se se?

Ja, dit word ongelooflik ondersteun.

9/11/2012 3:36 AM

Dosente nee! ek kon nog nooit ser as n verskoning vir enige akademiese goed gebruik nie, bygese ek studeer regte. Ek dink hulle is jaloers, want al wat hulle het is hulle werk. Ek lewe n vol en lekker lewe en balanseer my ser en studies. Ander studente aanvaar dit definitief, almal wens hulle kon ser sing. Ek het al vir menigde koshuise hulle oudisies gedoen en daar kom gemiddeld 70 mense elke jaar om ser te sing.

29/10/2012 7:05 AM

Ja almal geniet. Ek dink dosente mag dalk voel dit meng te veel met akademie in.

8/10/2012 5:44 PM

Jip, S.A.A

7/10/2012 4:35 AM

Yes. I think everyone sees his as a platform of expression and that is what makes everyone understand how much work goes into it.

28/9/2012 6:31 AM

Natuurlik! Dit is die hoogtepunt van die kultuurkalender

25/9/2012 11:23 AM

Daar is baie gemengde gevoelens. Almal weet dis die grootste gebeurtenis op kampus - sommige personeel ondersteun dit, maar ander ervaar dit as baie negatief aangesien studente weens laataande se oefening moeg is in klas of gewoon klas mis. Die algehele publike LOVE gewoonlik ser maar raak dikwels negatief omdat kaartjies nie so toeganklik vir hulle is soos bv. vir studente op kampus nie. Ser is jaarliks heeltemal uitverkoop oor al die aande.

25/9/2012 5:00 AM

Dosente nee, want hulle sien dit as tyd mors en jy as ser lid kan die tyd spandeur aan hul vak, die ander aanvaar dit vir meeste pla dit hulle min.

25/9/2012 3:17 AM

Ja. Byna die hele kampus is gek oor ser...want hulle gaan ondersteun dit. Studente deurnag buite in die vrek-koue om kaartjies te koop. Ouers reis honderde kilometers om hul kinders te sien optree...en daar is natuurlik 'n nasionale kompetisie ook. Dus....almal vrek oor ser...en dis meer as aanvaarbaar.

11/9/2012 7:02 AM

Oor die algemeen ja. My dosente en mede-studente het nog elke jaar verstaan indien ek sekere verpligtinge nie kon nakom as gevolg van ser nie.

8/9/2012 4:41 AM

Ja, sonder twyfel. Ser word nie net deur hierdie groepe aanvaar nie, maar aangemoedig en ondersteun. Net die feit dat elke aand se vertoning vroeg uitverkoop word en dat mense in toue wag om kaartjies in die hande te kry, beteken dat dit baie gewild is. Daar is van verlede jaar af 'n ekstra gala-aand bygevoeg, waarvan die kaartjies ook opgeraap word. Die gehoor bestaan uit 'n diverse groep mense - oud en jonk, musikaal en nie-musikaal, studente en personeellede.

12/8/2012 11:32 AM

JA, dis immers net 'n ekstrakurrikulere aktiwiteit.

5/8/2012 8:26 PM

Ser word aanvaar deur almal, behalwe dosente. 'N briefie van die prim omdat jy kleedrep het werk nie meer om jou uit klas uit te kry nie... Die res van die kampus en publiek is mal oor ser tyd, dus het ons 'n ekstra aand by wat almal nog 'n geleentheid gee om die ser op die verhoog te kan sien.

3/8/2012 12:30 AM

Meeste mense ja, alhoewel ek beleef het van my een dosent dat sy nie dit enigsins aanvaar nie en dit afgese het as 'n verskoning om spoedig 'n lesing af te handel sodat ek kon gaan reg maak vir my optrede. Dit tel blykbaar nie as 'n geldige verskoning soos wat puk sporte doen nie en dit sit my bietjie af...

3/8/2012 11:00 AM

Ja, dis goeie geesvang en mens is trots op jou koshuis.

3/8/2012 9:58 AM

Nie deur dosente nie - omdat dit veral in ser week, druk gaan en jy sommige klasse nie kan bywoon nie. Die skoonmaakpersoneel in die koshuis waarin ek is, was baie entoesiasies oor die ser, hulle het gereeld kom kyk hoe ons oefen en ook vir ons sterkte toegewens. Mede-studente aanvaar definitief ser, hulle is baie ondersteunend en sien ook uit na die groot kompetisie. Die algehele publiek weet te min van ser af.

30/7/2012 11:09 AM

Res van die kampus ja. Hulle kom kyk en ondersteun ons. Dosente nie so baie nie omdat van hul glo dit neem akademiese tyd weg en gee nie vergunning vir kleedrepetisies ens nie. Mede studente en publiek is elke jaar in oproer en staam in talle rye vir kaartjies was se die ondestwuning is daar

28/7/2012 6:30 AM

Soos genoem in die vorige vraag; nie noodwendig nie. Daar is baie verskillende persepsies oor ser. Die publiek hou daarvan vir die vermaaklikheidsaspek. Dosente wat nie self in 'n koshuis was of aan ser deelgeneem het nie is gewoonlik negatief teenoor enige kultuuraktiwiteite. Maar daar is ook dosente wat positief daarteenoor is. Dit is maar 'n subjektiewe ding.

27/7/2012 6:08 AM

Ja. Meeste dosente woon sê self by en ondersteun die koshuise.

26/7/2012 8:34 PM

Ja, dis n kultuur en tradisie. Dis fun. Almal weet wat ser is en wil deel wees daarvan. Kaartjies is skaars. Dosente neem dit in ag met toetse ens.

26/7/2012 5:45 AM

Ek dink daar is studente end osente wat teen ser is omdat dit tyd gebruik wat eintlik daar is vir akademiese doeleindes, maar die groter meerderheid wat weet wat ser is, geniet dit al neem hulle nie self deel nie.

24/7/2012 4:24 PM

Dit is definitief meer gewild onder die studente, maar sommige dosente ondersteun wel vir sêr terwyl ander nie so ten gunste daarvan is nie, bv as studente klas moet misloop vir kleedrepetisies.

24/7/2012 8:09 AM

Meeste mense met wie ek reeds te doen gehad het aanvaar ser en het baie simpatie vir die hoeveelheid tyd wat ser opneem. Dosente is bereid om vergunnings te maak indien klasse nie bygewoon kan word as gevolg van byvoorbeeld 'n kleedrepetisie of optrede. Die koor verskoon serlede van kooroefeninge in serweek.

23/7/2012 9:42 AM

Ja! Dis op bouend!!

18/7/2012 2:11 PM

Ja, dit vorm deel van die PUK en die meerderheid mense geniet ser en sien uit daarna.

17/7/2012 5:46 PM

Ek sou se dat min of meer 90% van alle bo genoemde mense vir dit is, terwyl die ander 10%, waaronder sommige personeel en dosente, teen dit is omdat hulle nie alles wat daarmee gepaard gaan verstaan en waardeer nie. Ook omdat daar dikwels met klas en akademie tyd ingemeng word. Die persone wat deelneem aan die ser en self sing leer egetr hoe om hul tyd te bestuur, en moet ek eerlik se dat daar deur die verloop van jare al hoe meer aandag gegee is aan die akommidasie van dosente en hul reels. Tot op 'n punt waar dit werklik bloot onmoontlik is om aan hul vereistes te voldoen.

17/7/2012 4:12 AM

Ja, tot 'n mate. Die personeel en publiek wat enigsins te doen het met die Puk verstaan die waarde wat aan ser gehef word.

16/7/2012 3:18 PM

Aanvaar en verdra. In sekere opsigte is dit 'n groot aanwinst vir die kunste op kampus. Ander sien dit as 'n groot tydverdrijf en tydmors.

15/7/2012 3:20 PM

Ja, ek reken so. Ser-mense se enigste klagte is waarskynlik dat hulle akademie daarmee inmeng (dus dat dosente onsimpatiek is en nie verstaan nie), maar dis sommer nonsens. Die primêre rede waarom jy op kampus is is immers om te studeer.

15/7/2012 12:23 AM

Soms, dit hang seker maar af van wie jou dosent is en of hulle sêr geniet. Maar ek dink oor die algemeen ondersteun die meerderheid sêr, want die ouditorium is altyd vol met sêr.

15/7/2012 5:58 AM

Sêroefening is dikwels 'n struikelblok aangesien dosente en personeel dit maklik kan sien as iets wat die aandag van akademie aftrek - veral omdat daar so baie en lank geoefen word. Nie almal is daarvoor nie, maar daar is tog ondersteuning. Mede-studente dink dit is fantasties. Algehele publiek kla dikwels omdat die kaartjies uitverkoop is en dit dui op die algehele gewildheid van sêr.

15/7/2012 4:10 AM

die meerderheid aanvaar dit en sien uit na die vertonings. Jy kry egter die uitsonderings wat glo dit is 'n mors van tyd.

15/7/2012 4:06 AM

8. Wat, volgens jou, is die doel van Ser?

Om op 'n gesonde wyse te kan kompeteer in 'n nasionale a capella sangkompetisie.

9/11/2012 3:36 AM

om studente die geleentheid te gee om hulle liefde vir sang saam te deel, om die puk nasionaal te verteenwoordig (of dan nou die universiteit waar jy studeer) en laastens is dit 'n groot finansiële bydrae tot die kunste se finansies.

29/10/2012 7:05 AM

Om georganiseerde studente lewe te bevorder en iets daar te stel waarop studente trots kan wees.

8/10/2012 5:44 PM

Eenheid, fun, en 'n boodskap. Musikale vryheid

7/10/2012 4:35 AM

To showcase musical talent

28/9/2012 6:31 AM

bevorder sang.

25/9/2012 11:23 AM

Om mense bymekaar te bring en saam die wonder van samesyn en musiek te vier. Om jongmense te bemagtig om hulle sangtalent te ontwikkel - waarvan hulle dikwels nie eens bewus is dat hulle dit gehad het nie. Dink bv. aan Katlego Maboe, sy loopbaan as professionele kunstenaar het ontstaan weens ser.

25/9/2012 5:00 AM

Om kultuur te bevorder en 'n weg breek kans van studies. Iets waar jy in deel kan wees en jou emosies uit te beeld en net lekker mal te kan wees.

25/9/2012 3:17 AM

Om jou koshuis te verteenwoordig, jou talente uit te leef, jouself te geniet, hartsvriende te maak, om meer te leer van musiek en natuurlik dissipline.

11/9/2012 7:02 AM

Om kameraderie tussen koshuisinwoners te bevorder, om gesonde kompetisie te handhaaf, om liefde vir musiek te bevorder, om kreatief te werk te gaan met 'n groep mense se idees

8/9/2012 4:41 AM

Ser het ten doel om Afrikaanssprekendes van verskillende agtergronde byeen te bring om sang, musiek en taal te vier.

12/8/2012 11:32 AM

Koshuis 'rivalry' 'n hupstoot te gee, en om elke meisie/ou met musiektalent die kans te gee om dit met mense op kampus te deel.

5/8/2012 8:26 PM

Studente die geleentheid gee om hul talente te gebruik. Jou hoofprioriteit op universiteit is om te studeer. Ser is soos 'n wegbreek kans om te ontsnap van die werklikheid en net te kan sing en jousef geniet. Ser leer jou baie dinge....van ander mense, politiek en van jousef! Ser is amazing en die harde werk is altyd die moeite werd!

3/8/2012 12:30 AM

Om ons talente te gebruik in iets wat vir ons lekker is en ook op dieselfde tyd ons talente verskerp en ons lewens kennis sowel as kans gee.

3/8/2012 11:00 AM

Samekoms van mense wat lief is vir musiek en pret he. Ja dit moet 'n bietjie kompetierend wees en entertaining, maar hoofsaaklik baie PRET!

3/8/2012 9:58 AM

Ser is maar net soos enige ander sportsoort. Die doel is maar om te kyk watter span die beste is.

30/7/2012 11:09 AM

Musiek. Om n groep mense te druk om die beste verwerkings en talent te wys wat hulle het. Laat n groep kunstenaara saam werk om n briljante uitproduk te lewer

28/7/2012 6:30 AM

Om by te dra tot 'n gebalanseerde studentelewe, om patriotisme en koshuistrots te kweek, en om spanwerk en fellowship onder mede-koshuislede te kweek.

27/7/2012 6:08 AM

Om deur middel van musiek 'n eenheid te skep. Om mense wat normaalweg geen betrokkenheid in musiek sal hê nie, deel te maak van iets wat hulle voel hulle kan uiting gee tot emosie d.m.v. musiek en as 'n groep iets vir hulle koshuis beteken.

26/7/2012 8:34 PM

Pret, kameraadskap, 'n naam en titel van 'serwenners'

26/7/2012 5:45 AM

Vir my was ser se doel omdat dit lekker was. Ek dink die idee van ser is om kultuur op die kampus te stimuleer. Om studentebetrokkenheid te vereker. Dit kan ook gesien word onder sekere omstandighede as 'n manier om Afrikaanse kultuur te laat voortleef.

24/7/2012 4:24 PM

Dit is 'n goeie manier om mee te ding met ander koshuise en ook die musikale kultuur van ons kampus te laat voortleef.

24/7/2012 8:09 AM

Die doel van ser is volgens my om 'n liefde vir kultuur te kweek, om te wys kultuur kan net soveel ondersteuning soos sport geniet, om koshuise tot 'n eenheid te bind, om interaksie tussen verskillende koshuise aan te moedig, om mense wat nie musikale kennis het nie die geleentheid te gee om ook musiek te maak en om die studente te vermaak.

23/7/2012 9:42 AM

Om ons kultuur uit te leer en te beeld DMV musiek

18/7/2012 2:11 PM

Dit skep geleentheid vir mense wat lief is vir musiek om te doen waavor hulle lief is en hulle kan 'n boodskap uitstuur aan die gehoor en mense deur hulle musiek bereik. Ser is 'n goed-voel aktiwiteit omdat dit vir elke party vreugde verskaf wat deelneem daaraan.

17/7/2012 5:46 PM

Om 20 mense die geleentheid te gun om hul talente te gebruik en 'n 1500+ mense die geleentheid te bied om dit te geniet.

17/7/2012 4:12 AM

Dit is om 'n gevoel oor te dra, mooi klanke te skep wat beheersd is, die liefde van musiek en jou natuurlike talente uit te leef en natuurlik om almal op en naby die Puk bymekaar te bring om 'n hegte eenheid te vorm.

16/7/2012 3:18 PM

Goeie koshuis kompetisie. Ontwikkeling van sang en musiek talente onder studente. 'n Gesonde kunste gees onder studente te kweek.

15/7/2012 3:20 PM

Hmmm, ek wil sê musicale bevrediging, maar dis nie net dit nie. Dit gaan net soveel oor die kompetisie en oor die samehorigheid.

15/7/2012 12:23 AM

Om musiek in SA te bevorder, en dis ook net baie lekker om te kan deelneem.

15/7/2012 5:58 AM

Om studente die geleentheid te gun om op 'n verhoog op te tree en hul sangtalent en musikale vermoë uit te leef. Dit is beslis ook 'n plek waar vriendskappe gesmee word en dikwels word bekende sanggroepe gekweek in sêgroepe (Navi Redd, Overtones, Flip-A-Coin). Amateurs kry dikwels nie die geleentheid om hul talent ten toon te stel nie, maar sêr gee aan hulle die erkenning wat hul harde werk toekom.

15/7/2012 4:10 AM

Die doel van ser is om 'n geleentheid te skep om 'n gebalanseerde leefstyl te handhaaf en vir 'n rukkie weg te breuk van akademie af. Dit bied 'n gesonde manier aan om fun te he vir die studente. Laastens skep dit 'n eenheid tussen die studente op die kampus en bied 'n bietjie gesonde kompetisie tussen die verskillende koshuise.

15/7/2012 4:06 AM